2000

The Voice of the People: Reasons Laypersons Support K--12 Art Education.

Lucienne Bond Simon
Louisiana State University and Agricultural & Mechanical College

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

Bell & Howell Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600

UMI®

THE VOICE OF THE PEOPLE:
REASONS LAYPERSONS SUPPORT K - 12 ART EDUCATION.

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Department of Curriculum and Instruction

by
Lucienne Bond Simon
B. A., Centenary College, 1967
May 2000

ACKNOWLEDGMENTS

Too numerous to mention are the family members, friends, colleagues, students, and other persons who have influenced and contributed to my love for art, for life, and for learning. I am deeply grateful for all of them and for the many ways in which I have been blessed.

Certainly, it has been a distinct privilege to participate in the Ph.D. program in the Department of Curriculum and Instruction at Louisiana State University. My major professor, Dr. Karen Hamblen, is a remarkable and gracious teacher as well as a meticulous scholar. I am appreciative of the members of my graduate committee: Dr. Earl Cheek, Dr. William Doll, Dr. Denise Egéa-Kuehne, Dr. Fredrikke Marie Scollard, Dr. Ann Trousdale; the Dean of the College of Education, Dr. Barbara Fuhrmann; Curriculum and Instruction Department Chair, Dr. Robert Lafayette; and, certainly, to the hundreds of respondents who generously shared their ideas for this study.

To my husband, Joe, and our children--Teighlor, Tatum, and Arthur--and to the friends and family who administered the surveys for this study--Sandy Bilus, Jon Bond, Arthur Simon, Teighlor Simon, Hope Spragins, and Paul Zeagler, I can only affectionately and joyfully say: Bless you. Thank you.

TABLE OF CONTENTS

Acknowledgments ---- ii

List of Tables ---- v

List of Figures ---- vii

Abstract ---- viii

Chapter 1. Introduction ---- 1
Problem Statement and Background ---- 6
Needs Assessment and Justification of Study ---- 16
Pilot Surveys ---- 20
Research Purpose ---- 26
Major Research Question ---- 30
Assumptions ---- 31
Significance ---- 31
Definition of Terms ---- 32
Chapter Summary ---- 35

Chapter 2. Review of Literature ---- 37
Section 1. Curriculum and Research Evolvement ---- 39
Section 2. Paradigms Practiced • History ---- 70
Section 3. Paradigms Promoted • Advocacy ---- 84
Section 4. Language - A Dilemma ---- 102
Section 5. No More Fine Line: Shifting Emphases and Proposed Changes in the Field of Art Education ---- 107

Chapter 3. Method and Procedure ---- 118
Questionnaire/Survey ---- 127
Details of Group Make-Up and Selection ---- 134
Scope and Limitations ---- 138

Chapter 4. Findings ---- 141

Chapter 5. Discussion ---- 180

Chapter 6. Conclusions ---- 200

References ---- 212

Appendix A. Pilot Questionnaire/Survey ---- 242

Chapter 5. Discussion ---- 180
What They Said ---- 185
Diversity Favored ---- 191
The Art ---- 193
Other Findings ---- 195
Summary ---- 198

Chapter 6. Conclusions ---- 200
No Consensus ---- 204
The Arts Are Here to Stay ---- 210

References ---- 212

Appendix A. Pilot Questionnaire/Survey ---- 242
Appendix B. Score Sheet for Pilot Questionnaire/Survey ---- 243

Appendix C. Approval Form - LSU Office of Sponsored Research ---- 244

Appendix D. Questionnaire/Survey ---- 245

Appendix E. Data Sheets for Questionnaire/Survey ---- 246

Appendix H. Data Coding for Section IV ---- 281

Vita ---- 283

LIST OF TABLES

Table 4.1	Age Groups Represented at Each Survey Site	146
Table 4.2	Gender of Respondents at Each Survey Site	147
Table 4.3	Race of Respondents at Each Survey Site	147
Table 4.4	State of Residency and Number of Respondents per State	148
Table 4.5	Occupation of Respondents (Total per Category)	148
Table 4.6	Highest Grade Level of Respondents	149
Table 4.7	Degree of Respondents' Overall Support for Public Education	151
Table 4.8	Subjects Considered Most Important in Overall K - 12 Curriculum	151
Table 4.9	Primary Reason(s) for Getting an Education	154
Table 4.10	Degree to Which Respondents Valued Their Own Educational Experiences	155
Table 4.11	Degree of Support for Art as a Required Subject in the K - 12 Curriculum	158
Table 4.12	Reasons (per location) Given by Laypersons Who Support Art as a Required Subject in the K - 12 Curriculum: [Rank per location x points per ranking]	168
Table 4.13	Number of Points per Location for Reasons (A - G) Given by Laypersons for Their Support of Art as a Required Subject in the K - 12 Curriculum	170
Table 4.14	Percentage for Each Category with Subsequent Ranking of Each Category	170
Table 4.15	Ranking of Reasons for Which Art Is Supported	171
Table 4.16	Favorite Art Objects and/or Experiences	178
Table 4.17	Particular Interests in Art	178

Table 5.1 Comparison Between Questionnaire/Surveys and Pilot Studies of Rankings for Reasons for Art in a Curriculum 188

LIST OF FIGURES

1.1 Pilot Survey Questionnaire ---------- 22

1.2 Pilot Study Comparisons of Reasons Considered Most Important for Art as a Required Subject in the K - 12 Public School Curriculum -- 24

2.1 Paradigms • Research Methodologies • Curriculum Foci ---------- 73

2.2 Paradigms Promoted in Group II According to Each Publication (A - F) -- 90

3.1 Geographic Spread of Questionnaire/Surveys ---------- 136

5.1 Current Trends Compared with Paradigms Practiced, Paradigms Cited by Respondents to Questionnaire/Surveys, and Paradigms Promoted ---------- 197

ABSTRACT

In the midst of generating theory for classrooms, philosophizing on the meaning and relevance of art education, determining policy and practices for classrooms, even providing advocacy literature in favor of art education, few references have been made to laypersons' ideas about art education. Lest the layperson (non-art education professional)--the "human element" [Pinar, Reynolds, Slattery, & Taubman, 1995, p. 102)--be overlooked, disregarded, and/or marginalized from considerations about art education, their ideas must be solicited, honored, and respected. Since the mission of art education is to educate future laypersons and not (necessarily) future artists, members of the profession as well as policymakers for education should be informed of what laypersons are thinking about art in schools. The uniqueness of this study as well as its purpose was the solicitation of laypersons' ideas about art education in the everyday, informal language of the layperson. In addition to considerations of literature, histories, and other related sources, this study consisted of randomly surveying 337 persons in six cities throughout the United States. Of the respondents to the questionnaire/survey, 88% indicated that they support art education as a required subject in the K - 12 public school curriculum. In the open-ended sections of the questionnaire/survey, these laypersons communicated highly sophisticated, post-modern ideas which included not only a strong sense of self in society (Dewey, 1934), but support for art education (a.) for self-expression and social expression and (b.) as a vehicle for understanding and honoring the societies and cultures of self and others.

CHAPTER 1

INTRODUCTION

Based on the assumptions that (a.) educational professionals must be aware of the general public's ideas about education--for the benefit of the profession as well as for the benefit of our schoolchildren (including the children of the general public)--and that (b.) elected and appointed public school policymakers and officials should and, hopefully, do listen to the voice of their constituents, the opinions and attitudes of the general public in regard to life in classrooms are important. Professional educators (practitioners and theorists), public officials, and policymakers are presumably accountable to the layperson (general public) for decisions regarding and practices involving the education of our nation's young people. Policy for structure, content, and accountability in public education (a part of our society which impacts virtually all of its members) is determined primarily by state politicians, political appointees, and local school board members. Education, then, is part of a highly visible political arena (May, 1993).[1] In the true spirit of a democracy, the voice of the layperson can and should provide input into the decisions made by these persons.

This is not to suggest that the ideas of the layperson are "right" or "wrong," or that laypersons are any less important than various professionals, for, surely, in relation to the many roles in which we all participate, everyone is a "layperson" in one context or another. Rather, it is proposed that those persons who research, determine, and

---

[1] Bowers (1987) referred to politics as "the sanctioned control of what constitutes valued experience" (p. 16).

implement policy for and practices in education should be aware of and sensitive to the general public's ideas. In addition, the reminders are offered that (a) language "exerts a profound influence on the nature of educational and political discourse" (Bowers, 1987, p. 6); and, that (b) the "everyday" language of laypersons often differs from "formal," professional language.[2]

Whether or not members of the general public--Lave used the term "just plain folks" (1988)--choose to voice their opinions is another matter. Some laypersons may share their ideas at local or state educational board meetings; some may write letters to the editor of their local newspaper. Others may participate in a campaign, for example, opposing or supporting the teaching of creationism in high school science classes. Many laypersons may prefer to remain silent and passive. Nevertheless, scholars, practitioners, policymakers, and theoreticians in education do well to listen to and be aware of what the layperson has to say about education.

The increasing need to recognize and acknowledge cultural diversity by listening to input from laypersons underscores the ongoing and critical necessity in today's educational environments to encourage and develop ways to "think globally, act locally." Indeed, concerns for collaborative ways to honor, protect, and even save our planet and its inhabitants are reflected in the theories and practices of many scholars and art educators, including Bowers (1987), Haggerty (1935), London (1994), and McFee

---

[2] Not surprisingly, Lave's studies (1988) of everyday cognition (see "Definition of Terms") revealed that the everyday culture, practices, and language of children away from school were quite different from the culture, practices, and language in classroom settings.

(1998). These scholars and many others believe that, among its varied and possible outcomes and contributions, the study of art can serve as a powerful agent for humankind to recognize and deal with many of the social and physical environmental challenges of the 21st century.

Various essays in action research and postmodern scholarship emphasize the need to reinterpret and rework research theories, perspectives, and practices by recognizing the "necessity of otherness and multiple voices" (Egéa-Kuehne, 1996), and by " 'read'[ing] everyday life more carefully and attentively" (Carson, 1990, p. 172).

> "Everyday" is not a time of day, a social role, nor [sic] a set of activities, particular social occasions, or settings for activity. Instead, the everyday world is just that: what people do in daily, weekly, monthly, ordinary cycles of activity. A school teacher and pupils in the classroom are engaged in "everyday activity" in the same sense as a person shopping for groceries in the supermarket after work and a scientist in the laboratory (Lave, 1988, p. 15).

Respect for and acknowledgment of the everyday, informal language of the layperson is vitally important to communication about the education of our youngsters, as well as critical in the reinterpretation and reworking of educational theory and practice (Congdon, 1986).[3] Labaree (1998) elaborated on the need for laypersons, educational policymakers, teachers, and scholars to maintain open discourse in language that is "transparent" and "widely accessible to meaning," especially in the "soft" sciences, such as art education and history, which are "largely accessible to outsiders and therefore vulnerable to discursive critique from nonexperts" (p. 11).

> Hard knowledge disciplines are able to maintain general respect because their claims to validity are so difficult to refute, while the softer disciplines suffer from having to qualify, temporize, and particularize their claims. Whereas the former seem to be standing on a firm empirical platform and speaking with a clear, loud voice, the latter wallow around in a swamp of uncertainty and speak in a whisper (Labaree, 1998, p. 8).

Labaree (1998) pointed out that the demarcation between "soft" sciences and the "hard" sciences--which have heretofore relied on elaborate, highly specialized, empirical language codes--is becoming more blurred and that both are becoming increasingly accessible to the layperson. Bowers (1987) considered the dichotomous distinction between formal language ("literacy") and informal language to be a major characteristic of the modernist, liberal theory of education about which his text is written. Bowers (1987) warned that "elaborated language code becomes the instrument of partisan thinking and can serve to distort the possibilities of a more complex political discourse involving different cultural groups" (p. 12).

Tom Wolfe's The Painted Word (1975) is a delightful essay about his realization that modern art critics, including Clement Greenberg and Harold Rosenberg, had deliberately constructed an elaborate language for and about modern art. Their intent, said Wolfe, was to set apart laypersons (or the bourgeoisie) from the artist (bohemian) who, in turn, catered to the cultural elite (collectors and benefactors) who depended on the theory(ies) and literary interpretations of art by the critics (such as Greenberg and Rosenberg). Wolfe concluded that without a theory (the literary word), there was no

---

[3] Congdon (1986) used the phrase "folk speech."

(modern) art. Such efforts to intentionally, perhaps, marginalize the layperson were obviously successful since, as responses by laypersons to this study indicate, very little modern art--that is, artwork made after the Impressionists--was included in the kinds of art valued by the layperson. [See Chapter 4: "Findings."] One of the respondents in this study, in fact, declared: "I don't like art, don't understand it, never have!" (Respondent Boulder-3).

Lave (1988, p. 78) discussed how "everyday" thought is defined in contrast with "scientific" thought, by being classified in Western epistemological framework as the opposite of rational, scientific thought. Foshay (1973) added:

> Our tradition in general education consists of treating everything as if it were intellectual. We are prisoners of the 18th century,[4] intellectually: we act as if we thought that reason (is) the final and ultimate and complete property of the human existence (p. 5).

Hamblen (1986) discussed the discriminative, insightful responses to art that laypersons (including children) gave in various discussions about the nature of art (aesthetics). Using everyday, informal language, these persons offered perceptive, rich ideas when given appropriate prompting, often revealing "highly sophisticated aesthetic concepts...albeit unknowingly" (p. 68). Wilson's extensive studies (1974, 1982, 1997a) of children's art, particularly art done out-of-school, supported Efland's (1976) observations about "school art," i.e., that language about and practices involving art in

---

[4] Foshay was referring to the Enlightenment of the mid-1700s--a period in which great emphasis was placed on the power of reason as the basis for progress and the advancement of civilization.

informal, everyday, non-school contexts are usually quite different from language and art practices in schools.

This paper suggests that a study based on the informal responses of laypersons regarding the importance and purpose(s) of art education in the elementary/secondary public school curriculum is important. Such an analysis can offer valuable insights, perceptions, and perspectives for consideration by art educators in the ongoing processes of reinterpretation, acculturation, and reconceptualization of the mission of art education. Furthermore, such a study emphasizes the necessity to keep a dialogue actively open among laypersons, policymakers, and art education professionals which can encourage "possibilities of a more complex political discourse involving different cultural groups" (Bowers, 1987, p. 12).

Problem Statement and Background

Within the body of social sciences and humanities (such as art education) subject areas categorized as "soft" subjects in today's compartmentalized curriculum require ongoing communication between the professional and the layperson (Labaree, 1998). Not only is there much to be gained within the field of art education by encouraging dialogue between art educators and laypersons, but "grass roots" advocacy for art education--usually generated by the layperson--can be a powerful influence on decisions about curriculum issues by policymakers in education (Dunn, 1985; 1987; Langan, 1994; Pearce, 1984; Simon, 1999a). This study suggests that inclusion of the informal, everyday language of the layperson in conversations and ideas about art education is imperative. Furthermore, as paradigms within the field of art education undergo

continuous interpretation, examination, and clarification by various professionals and scholars, it is proposed that the formal language used by art educators must not become obscure, "sanitized" (Hamblen, 1990, p. 222), or "an instrument of partisan thinking" (Bowers, 1987, p. 12).

Various scholars in art education focus on the meaning(s) of various paradigms, such as multiculturalism (Blandy & Congdon, 1987; 1988; 1991; Chalmers, 1981; 1992); integration of subject areas (Bickley-Green, 1995; Bickley-Green & Phillips, 1998; R. Clark, 1998; Garritson, 1979); and, aesthetics (Clark, Day, & Greer, 1987; Dickie, 1971; Hamblen, 1985b; 1988; 1990; 1995; Hamblen & Galanes, 1991; Madeja & Onuska, 1977; Pittard, 1985), as well as on the implications of the inclusion and development of these and other paradigms within the field. In addition, there are some art educators and scholars who seek an overall consensus as to what the mission of art education should be, including Erickson (1979), Lanier (1975b), and Siegesmund (1998).[5] Justifiably, such diverse efforts by art educators and scholars can serve to revitalize, empower, and invigorate theory and practice. Indeed, herein lies the need for and nature of much of today's research in art education.

However, while the meanings and implications of such research are debated and, in some cases, put into practice, the voice of the layperson is often overlooked or discounted, and the opportunity to learn and benefit from the "everyday" life of "just

---

[5] Bowers' (1987) response to advocates for consensus might be that "There is no one language that represents a common reality, as there is no one conceptual structure of reality" (p. 8).

plain folks" is missed. For example, studies such as Eisner's (1966) The Development of Information and Attitudes Toward Art at the Secondary and College Levels and the National Center for Education Statistics' (1995) Arts Education in Public Elementary and Secondary Schools--both of which were intended to survey the opinions of members of relatively general populations about the arts in education--consisted entirely of objective, pre-worded, multiple choice questions. In neither of these surveys nor in others (Harris, 1996, for example) have opportunities existed for subjective, open-ended responses by laypersons in which laypersons were asked to use their own words to express the reasons for their support (or lack of support) for art education in the elementary/secondary public school curriculum. The interpretation of a study which offers the respondent an opportunity to speak candidly and spontaneously[6] is a qualitative effort which differs from the kinds of studies previously mentioned which were quantitative.

A study which takes into account the everyday language of the layperson is not as practical, perhaps, as one in which responses to pre-worded statements or questions are provided. There might be those who consider such interpretive research to be subjective and situational rather than factual, objective, and generalizable, i.e., empirical (Carr & Kemmis, 1986). But that is precisely the point of such a study. The layperson deserves and needs to be heard. Numerous scholars, including Bowers (1987), Bowers

---

[6] In the questionnaire/survey for this study, five of the 11 questions (numbers 4, 7, 8b., 9, and 10) were "open-ended" and designed to elicit responses from laypersons in which laypersons used their own "everyday" language. [See Appendix D.]

& Flinders (1990), Brown, Collins, & Duguid (1989), Carson (1990), and Danto (1986) agree that investigations and studies of the everyday language of the layperson can provide rich material for the presumably desirable transformation that can occur in research and in classrooms, as well as establish and strengthen ongoing dialogue between laypersons and professionals.

Background of Problem

Just as approaches in education which are philosophically rich, integrated, and holistic are difficult and complex, so, too, is an inclusive, holistic consideration of ideas of laypersons about art education. Ideas cannot be sorted into tidy bundles. There is much overlapping, blurring, and shading. Many questions go unanswered. Assuredly, there is difficulty and complexity in a curriculum that reflects and/or responds to the diversity of the cultural and social lives of its students. Unfortunately, holistic, integrated curricula in American schools tend to be the exception rather than the standard. Instead, public school curricula throughout the United States consist primarily of compartmentalized, unitized subjects. Students are required to take a certain number of units of English, math, and so on. Not only are subjects divided into units, such as English, physical education, mathematics, and music, but the classroom teacher usually specializes in one or more of these areas. Departments within a school such as the humanities and natural sciences must consequently vie for their "fair share" of recognition and funding, which can result in a kind of "territorialism." In addition to this kind of competitive climate, the "3 Rs"--reading, writing, and arithmetic--are often emphasized by policymakers in education (school boards and politicians) as the building

blocks of a child's program of learning, with computer technology in favored partnership (Duke, 1999; United States Department of Education Twentieth Century Task Force, 1983). In addition, science is proported to be a vital subject in the curriculum. Objective number 5 of Goals 2000 (United States Department of Education, 1994), for example, stated: "The United States students will be first in the world in mathematics and science achievement." The Twentieth Century Fund Task Force Report (1983) called for a "back-to-basics" emphasis on "reading, writing, and calculating." These subjects are considered the "most important" subjects in a child's schooling and are, therefore, "required."

The current frenzy in standardized testing throughout the United States is directed at assessing primarily the required subjects, such as language, science, and math. Success on these tests and in these particular subjects is linked to status, future funding, staffing, and even the continued existence of many schools. Throughout the state of Louisiana, for example, school administrators and teachers in each parish school system were told by visiting advisory teams from the state's Department of Education that failure to progressively improve test scores in these particular subjects could result in the dismissal of principals and faculty members alike. In the months prior to scheduled testing in the spring of 1999, our parish's superintendent actually issued a directive for all teachers to discontinue instruction in all subjects (such as social studies and foreign language) not directly included in the upcoming tests. In addition, the art and music faculty members at our elementary school were instructed to suspend our "enrichment" classes and assist the "regular" classroom teachers with subjects, such as math and

reading, which would be tested. This is but one illustration of the possible consequences of emphasizing a compartmentalized, specialized, unitized curriculum rather than one which is more holistic.

In spite of many scholars who advocate a more integrated, holistic approach to learning, including Bowers (1987), Dewey (1934; 1953; 1963; 1912/1990), Doll (1978; 1996; 1997), Foshay (1973), Friere (1993), Garrison (1997), Greene (1995; 1998), Jackson (1968; 1994), Noddings (1992), Pinar (1975), and Sylwester (1998), a positivist, technocratic, factory-method plan for structuring the education of young people continues to prevail.[7] Efficiency, management, and strictly documented goals and objectives are the buzzwords in this kind of design. Mass production requires mass measurement. In some instances where the emphasis is entirely on the achievement of higher standardized test scores, subjects such as art and music, which are often considered to be "peripheral," have been eliminated entirely.

The inclusion of art and music in the curriculum has frequently been justified by reasons that reinforce the notion that these subjects are of marginal importance. For example, measurable outcomes (such as the linkage of higher Standard Achievement Test scores to one's study of the arts, especially music) have been increasingly promoted by music specialists seeking the inclusion of music in the curriculum.[8] When art and music

---

[7] Callahan (1962) referred to the study of art as an enrichment course, a "non-solid" (p. 164).

[8] Video stores and mail order clubs currently promote recordings of music by Mozart as "music for the mind."

specialists were added to the Nashville, Tennessee, public school system's roster of teachers, it was done for reasons which did not necessarily embrace the importance of the arts. According to an administrator in the Nashville system, art and music specialists were hired primarily to give regular classroom teachers "more time" for departmental planning (Simon, 1999a).

"Everything in Its Place"

Such unitization and compartmentalization of subject matter originated in the work of Petrus Ramus (1515 -1572), who advocated a logical, compartmentalized, ordered blueprint for education (Doll, 1997). This positivist framework was composed of sequential servings or "units" of knowledge being given by the teacher to the student (Descartes' separation of mind and body). Prior to this unitized Cartesian plan for study, one's education was a journey of inquiry in which one studied a vast amount of literature, philosophy, science, language, and theology under the mentorship of a "master." While a limited few persons--primarily upper class men--had access to these opportunities for study, they were more or less "on their own" in establishing connections within their studies.[9] Such an emphasis on requiring a certain number of units of separate, compartmentalized subjects frequently fosters competition, rather than collaboration, among various disciplines. Rather than contributing to an education which promotes the interconnectedness of life and learning, the opposite frequently

---

[9] Virginia Woolf, in A Room of One's Own (1929), devoted her text to the thesis that the only women who had the luxury of developing their intellectual and artistic abilities were those who had an independent source of income and a place of their own in which to work.

occurs. Indeed, Doll's point (1999a) is well taken that the compartmentalization of art education in which art education has assumed/is assuming the mantle of responsibility for artistic/aesthetic development is the "most disastrous outcome" of today's highly-codified curriculum.

Many of our school systems are still wedded to a modernist master plan for education. [10] The dominance of technocratic, bureaucratic, factory- and business-model curriculum structures in public education demands accountability, measurability, and observable goals and objectives. Emphasis on mathematics, science, English, and computer studies prevails. However, many of the constructs that support art in the curriculum--such as: art is essential "if we are to convey adequately our deepest feelings,

---

[10] In a memo (January, 1999) from a personnel director in Louisiana, the following directive regarding staffing for the 1999 - 2000 school year was issued:

> Perhaps you should consider re-organization of teaching faculty and staff to focus on those academic skill areas upon which the school is being judged through test scores. As professional educators, and because we possess the common sense that comes with experience, we know that the current application of test results to publicly humiliate individual schools, their students, and their teachers is an ill-advised exercise that is being perpetrated by a state administration which is ignorant of the factual causes of low student achievement. However, we must take action to minimize our potential negative exposure which will be inevitable if our test scores do not improve. In order to dance to the music of the most current political drummer, we are required to intensify our actions to assure that our students acquire the basic academic skills that they will encounter in the testing procedure. It is apparent that we must use every instructional second of the school day to teach, reinforce, and re-teach the basic academic skills that the public now holds us accountable to teach.

Following this directive, all full-time elementary music, art, and physical education faculty positions in this parish's school system were eliminated.

and survive with civility and joy" (Boyer in the Getty's Beyond Creating, 1985); art deals with "all the aspects of what it is to be a human being" (Foshay, 1973, p. 3); or, "(A)rt ever has been and remains essential for understanding and articulating our humanity" (Day, 1998b)--cannot be measured and proven with the kinds of standardized, bubble-in-the-answer tests used so often for language, mathematics, and science assessment.[11] "Proof" that art is a worthwhile investment of resources (time, money, classroom space, and personnel) in today's schools is an ongoing challenge (Jeffers, 1999) for those who consider art to be an essential (if not the most essential) part of a child's educational experiences (Gardner, 1990; Montgomery, 1999). Actually, many of the methods used for observing the "messier but more sensitive measures of artistic development" (Pariser, 1999, p. 281)--such as portfolios and journals--are increasingly being incorporated into and utilized by other disciplines. Many homeroom teachers in elementary schools, for example, use portfolios as a way of assessing a child's work on an ongoing basis.

As paradigms in art education regarding both theory and practice "rise and fall" (Dambekalns, 1996; Efland, 1992; Lanier, 1963; Villeneuve, 1992), and, as various art education scholars and practitioners attempt to articulate the outcomes of art in

---

[11] It is noteworthy that the intent of many areas in the "hard" disciplines, such as math and science, is often--for better and for worse--the mastery and domination of nature. Interplanetary communication and travel, atomic energy, and genetic coding are but a few of these areas. Bowers (1987) passionately developed his concerns about such scientific, technocratic exploitation and the threat of the eventual destruction of our precious planet, saying that unless we "recover wisdom," recognize the interdependency of all life forms, and become more "attuned to the rhythms of the environment" (p. 162), the results will be inextricable.

education, the rhetoric within the field of art education can often surpass understanding by the layperson. Eisner (1997) considered such obfuscation to be an asset to the field, stating that technical terminology is more "precise" than ordinary language, which is "frequently imprecise" (p. 242), thereby implying that precise, specific language in art education research and scholarship somehow legitimizes art education as a viable, respectable field. However, as the language and meaning of reasons for supporting art education vary considerably, not only within the public domain, but within the field of art education itself, a great schism appears to be exist between the layperson and many professional art educators. Thirty-five years ago, C. P. Snow (1964; 1969) lamented the development of highly specialized languages within and lack of communication between the two "cultures" of the scientific community and the literary community. And, although the "clashing point" of these two cultures "ought to produce creative chances" where "break-throughs" come, the two cultures "can't talk to each other" (Snow, 1964, p. 16).

A primary objective of this study was to determine whether the layperson's vernacular and the professional language of art educators share common ideas and concepts, or whether, because of an increasingly elaborate professional speech code, art educators are distancing themselves from the layperson and, perhaps, even "wallowing around in a swamp of uncertainty" (Labaree, 1998, p. 8). If, as Labaree (1998) has suggested, the hard line distinctions and dichotomies between the "hard" and "soft" sciences are softening and becoming more blurred, are conversations within the field of art education a part of this alleviation? Or, are art educators continuing to devote

inordinate amounts of energy to developing and insisting on increasingly highly elaborate and sophisticated professional speech codes?

Challenges by various contemporary scholars to include the voice of the layperson in conversations and decisions about curriculum and/or art education theory and practice (Bersson, 1981; 1984; 1986; 1987; Egéa-Kuehne, 1996; Lave, 1988; May, 1993) include the reminder that, by listening more carefully to the voice of the people, we might be better and more authentically informed.[12] If, in fact, we believe that education in America can and should be "of the people, by the people, and for the people," we must most certainly listen to what the layperson has to say.

Needs Assessment and Justification of Study

In the preceding sections, I have attempted to establish that listening to the voice of the layperson is not only essential, but oftentimes valuable. Furthermore, freedom of speech (the First Amendment) is one of the basic tenets of our Bill of Rights (1789). Our nation's government is based on the proposition that all persons are "created equal" (The Declaration of Independence, 1776) and are, therefore, entitled to express their ideas. In recent years I have been increasingly interested in how involved or not parents and laypersons have been in exercising this right, especially in the area of education. Do laypersons voice their ideas about various issues and/or decisions regarding the education of our nation's young people, such as national and state standards, standardized testing, and computer technology, to name but a few? Do laypersons

---

[12] The word "authentic" in this study means, as in the literature of Brown et al. (1989, p. 34), quite simply, "ordinary."

question or challenge the curriculum at their children's schools? Or, do laypersons simply accept without question the judgments and decisions made by school boards, administrators, and faculty committees? Do parents devote as much attention to the books their children are reading as they do to the size, fit, and price of a new pair of sneakers? While these questions were not the focus of this study, they did factor in to my specific questions regarding the layperson's ideas about art's place in the curriculum.

In my twenty-plus years of experience as an art teacher I have witnessed art's being a subject that is highly prized by other teachers, students, and their families. And yet, art has continued to be a subject in the curriculum that has often been marginalized, discounted, even eliminated by policymakers and administrators. I have wondered if, in fact, the general public is supportive of art education; and, if so, to what extent does this support exist and for what reasons? There are numerous articles and texts written about the importance of the arts, and advocacy groups produce a variety of publications on the same subject. Yet, the voice of the layperson has rarely been encouraged or elicited. I continued to wonder what laypersons themselves might have to say in their justification of art's place in the curriculum.

As my interest in this topic grew, I looked for surveys, dissertations, and studies that were specifically designed to explore these questions. In surveys regarding the layperson's support (or lack of support) for art in the curriculum, there were none that provided an opportunity for the layperson to use his or her own words in articulating his/her support of art in public education. In surveys such as Arts Education in Public

Elementary and Secondary Schools (National Center for Education Statistics, 1995) and The Development of Information and Attitudes Toward Art at the Secondary and College Levels (Eisner, 1966), for example, multiple choice responses to pre-worded statements about art were the only response formats offered to the participants. Some examples of the formatted statements, questions, and possible responses in these surveys included the following:

1. Arts Education in Public Elementary and Secondary Schools (NCES, 1995): Statements: "Good art is a matter of personal taste." "Artists should paint pictures the majority of the people can understand." Response options (1 - 5): "Strongly Agree" to "Strongly Disagree."

2. The Development of Information and Attitudes Toward Art at the Secondary and College Levels (Eisner, 1966): • Question number 32: "In your opinion, how important is education in the arts relative to other academic subjects?" Response options (1 - 5): "Essential" to "Unimportant."

I assumed that the practical intent of these surveys was that they could be easily tabulated and quantitatively analyzed. In addition, because a large number of responses was possible in studies such as these, the results could presumably be generalized to a larger population, as well as replicated. However, these surveys did not allow for the richness and diversity of the layperson's ideas and vernacular (Spradley, 1980), and were apparently based on an assumption that generalization to the population was desirable.

Next, I explored the possibility that dissertations on this subject had been written within the past several years by searching the WinSPIRS 2.1 Dissertation Abstracts International data base for relevant sources. In searching the WinSPIRS 2.1 Dissertation Abstracts International data base, the following entries were made:

art and surveys and questionnaires

public support and art and school

art education and advocacy

From these data bases, only one dissertation identified the need (in Illinois) for quality art programs (Maloney, 1991). Maloney surveyed principals and administrators throughout the state who agreed that art was an important subject in the K - 12 public school curriculum. However, this survey, like those of Eisner (1966), Harris (1996), and the National Center for Education Statistics (1995), was a pre-worded, multiple choice format.

In searching the 4.0 version of WinSPIRS Dissertation Abstracts International data bases, the following entries yielded a larger base for research relevant to the proposed topic of this paper:

art attitudes

art education perspectives

art and attitudes and public

paradigms and art education

public and survey and art and importance

public and survey and art and paradigms

art and education and attitudes and public

Based on Eisner's (1997, p. 113 - 152) reference to research surveys, including his own (in 1966), directed at the study of "attitudes" about art, a much larger base for data searches relating to the topic of this paper resulted than did the words "support" or "advocacy." The key words "layperson" and "vernacular" did not yield any results. While one of the dissertations referred to the general public's support for art as a basic course in the public school curriculum (Jensen, 1982), other dissertations (Jermal, 1995; Miller, 1980) recommended further in-depth studies of the positive support from the general public and policymakers and the reasons given for this support. Pearce (1984) discussed the need to establish more effective communication between the public (or layperson) and policymakers regarding the need to consider art as a basic subject. There were no studies which specifically analyzed both (a.) the strength of support for art education and (b.) the layperson's reasons in their own vernacular for supporting art education in the elementary/secondary public school curriculum.

Pilot Surveys

In my continuing efforts to acquire some sense of the extent of the layperson's support (or lack of support) for art education as a required subject in the K - 12 public school curriculum, as well as the reasons given by laypersons for their support (if any),

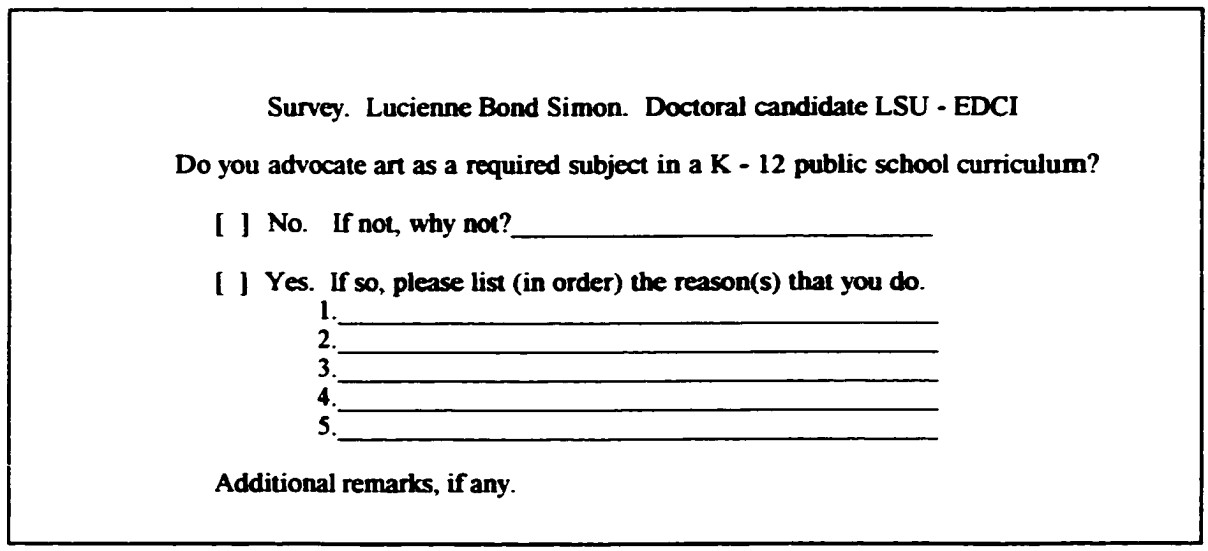
I conducted two pilot surveys in the fall of 1997 which--in tandem with various studies, surveys, dissertations, and personal observations--contributed to this dissertation. A simple researcher-designed questionnaire was handed out to each of 106 persons (combined) attending two separate lectures in the fall of 1997.

Respondents were asked (a) whether they did or did not support art as a required academic subject at every grade level of the elementary/secondary public school curriculum, and (b) to support affirmative responses with the reasons that they believed art should be a required academic subject at every grade level. Respondents were encouraged to use their own everyday, informal language in their written responses and to list their reasons (up to five) in order of their importance. Respondents were given ten minutes to complete and turn in their written responses. No prompting or further explanation was given and each questionnaire was anonymous.

Pilot group number 1 consisted of 66 students, faculty, and laypersons attending an art lecture at a university in Louisiana in October of 1997. Of the 66 questionnaires handed out, 7 were not returned, 3 persons said that art should not be a required subject, 56 said that it should be.

Pilot group number 2 consisted of a group of 40 students, primarily education majors, at the same university. In response to the questionnaires handed out in November, 1997, two respondents said that art should not be a required subject, 37 said that it should be, and one was not returned.

The format of the original pilot study survey (condensed in size) was as follows:[13]



Survey. Lucienne Bond Simon. Doctoral candidate LSU - EDCI

Do you advocate art as a required subject in a K - 12 public school curriculum?

[ ] No. If not, why not?_____

[ ] Yes. If so, please list (in order) the reason(s) that you do.

1._____
2._____
3._____
4._____
5._____

Additional remarks, if any.

Figure 1.1
Pilot Survey Questionnaire

In order to analyze the data, I gave 5 points for each response that was listed as the most important reason, 4 points for the second, three for the third, and so on. After determining the number of responses and the categories to which each of them responded, each paradigm was assigned a score. The pilot studies showed that 95% of the (combined) 100 surveys returned supported art as a required subject at every grade level. In other words, 95% of the respondents support art in the K - 12 public school curriculum.

[13] The pilot survey and score sheet for the pilot survey are located in appendixes A and B.

Only one person who had responded "No" supported his/her response: "Art is fine, but not until students have mastered the basic skills." There were very few additional remarks.

The primary reasons that the respondents to the pilot surveys gave for supporting art as a required academic subject were that art:

1. affords opportunities for expression — 195 points
2. develops creativity, creative thinking — 154 points
3. contributes to one's awareness of self, world, and other cultures — 123 points
4. is fun — 92 points
5. develops particular individual abilities and intelligences; self-esteem, confidence; whole child — 82 points
6. develops one's appreciation for art — 65 points
   develops one's imagination — 65 points

Figure 1.3 illustrates the distribution of scores within each of the groups and the overall distribution in the combined pilot studies. Although the art program audience pilot group respondents consisted of 60 members and the education audience pilot group consisted of 40 persons, resulting in unequal groups, the section of Figure 1.3 labeled "TOTAL" was designed simply to illustrate the combined percentage of support for various paradigms.

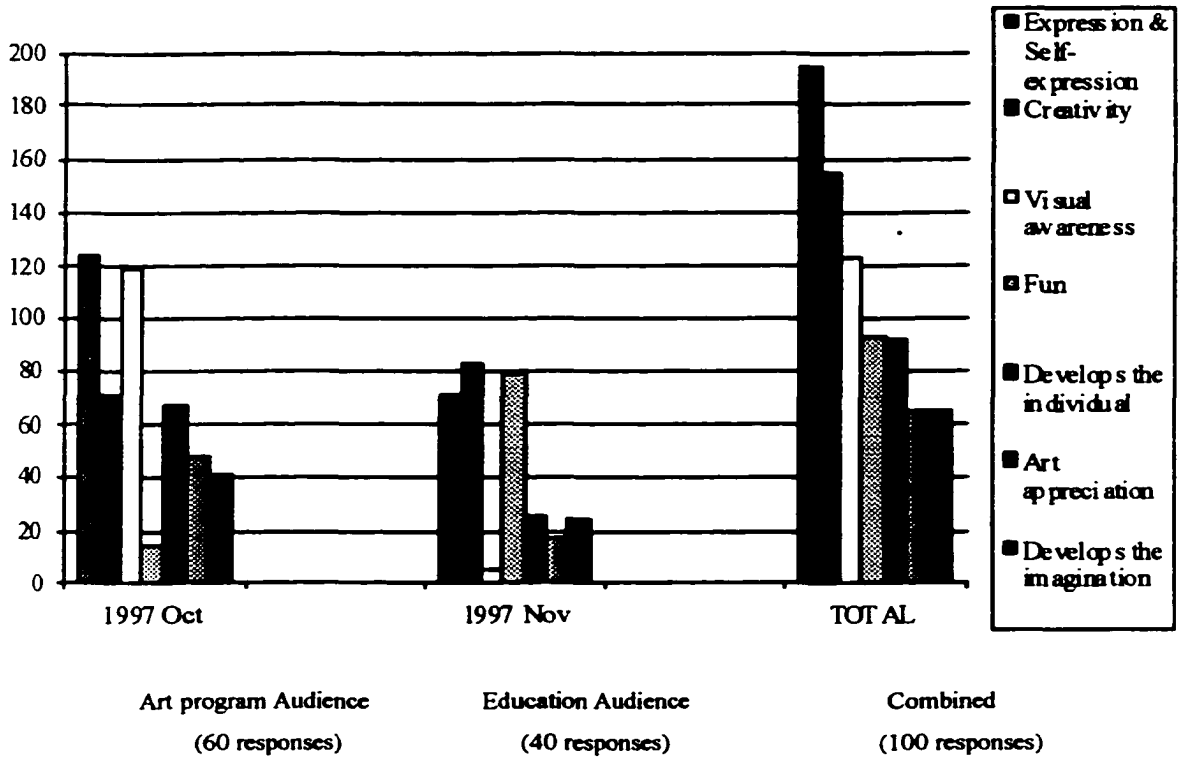


Figure 1.2
Pilot Study Comparisons of Reasons Considered Most Important for Art as a Required Subject in the K - 12 Public School Curriculum

Since the respondents to the initial self-selected, researcher-designed pilot studies were either art program audience members or an audience of education majors, there were numerous limitations to these particular studies. Nevertheless, both the similarities and dissimilarities of responses were noteworthy. Among the similarities of responses in the two groups were, for example, the paradigms that art "affords the opportunity for expression" and that studying art "develops creativity." However, the art audience assigned much greater value to "developing an awareness of others" than did the education audience. The consideration that "art is fun" was of much greater

importance to the education audience than it was to the arts audience. [See Figure 1.3]. The size and biases of these groups prevented a consensus of any kind. However, the purpose of this study was not to determine any sort of consensus or draw any conclusions. Rather, the intent was to determine the paradigms in art education most frequently given for support of art as a required subject in the curriculum and the folk or everyday language used by laypersons to identify these paradigms as a basis for further examination and clarification in the final study. [Further elaboration on the pilot studies is provided in Chapter 3: "Method and Procedure."]

Not only was I surprised by the strength of support for art in education indicated by these laypersons (95%), but I found the responses to be engaging, challenging, and often very sophisticated. The reasons given ranged from "art is fun" to "art provides insight into our culture and the culture of others." I became more convinced that art education teachers, scholars, advocates, and general education policymakers could possibly benefit and learn from the reasons given by laypersons for this considerable support of art in schools.

My interest in this topic was further galvanized by Labaree's (1998) observation that communication by professionals in the "soft" sciences (such as art education) requires "ready rhetorical access to the public" in order to speak to a "general audience," i.e., the layperson (p. 11). In their dissertations, Jermal (1995) and Pearce (1984) had encouraged art educators to be more directly involved in communicating with the public as well as with policymakers. Since the informal, everyday language of "just plain

folks" (the layperson), even if it bears the "imprint and messiness of human authorship" (Hamblen, 1990, p. 222), must certainly be included in such dialogue, I enthusiastically selected such a study for this doctoral dissertation.

In addition to the personal observations, surveys, dissertations, pilot studies, and literature related to this topic, I searched further for sources relevant to (a.) the history of curriculum and research in education, (b.) the history of art education philosophies and practices, (c.) promotional material in current circulation from advocacy and education groups, and (d.) research about the role that art education has played in acknowledging and honoring diverse artmaking, cultures and peoples. The research in this last category included studies that have elicited responses from laypersons in the layperson's non-professional, everyday language about (a.) aesthetics (Hamblen, 1983) and (b.) the making of art (Wilson, 1974; 1982; 1997a). This body of literature is reviewed in the next chapter.

Research Purpose

The purposes of this study include:

1. Discussion of the importance of the layperson's ideas in the ongoing reconceptualization--both in theory and in practice--of the mission of education in general and art education in particular;

2. Discussion of the contributions being made by art educators to theories and practices which respect and recognize diversity, including references to studies which revealed (Hamblen, 1986, 1990) that the laypersons' responses to questions about the

nature of art (aesthetics)--although given in non-professional, everyday language--were often quite sophisticated;

3. Identification of the extent of and main reasons for the layperson's support of art as a required subject in the elementary/secondary public school curriculum;

4. Examination of the everyday language and vernacular used by laypersons to describe their reasons for supporting art in the elementary/secondary public school curriculum;

5. Comparison of the layperson's reasons for supporting art in the elementary/secondary public school curriculum (a.) to corresponding paradigms in the history of art education and (b.) to paradigms most frequently cited in recent advocacy publications; and,

6. Suggestion that the findings of this study might (a.) provide insights into the layperson's ideas about art education, with implications for "possibilities of a more complex political discourse involving different cultural groups" (Bowers, 1987, p. 12) and (b.) serve to the revitalize, empower, and invigorate theory and practice, not only within the field of art education, but in education overall.

Many questions have guided this study; and, while all of these questions will not be covered in this particular study, it is recommended that these and other questions merit future consideration. These questions include:

What can the layperson's vernacular reveal about those paradigms supported by laypersons and those paradigms--both past and present--practiced within the field of art education? Are they similar or dissimilar? What do the layperson's ideas about the

importance of art in an elementary/secondary public school curriculum reveal? Can education as a whole and, specifically, art education benefit from soliciting responses from laypersons for identifying their reasons for supporting art education in the elementary/secondary public school curriculum? Can a clarification and strengthening of often formalistic linguistic forms used by professionals to describe various paradigms benefit from recognizing the everyday language of the layperson? Can such elucidation serve to strengthen art's place in the curriculum and/or contribute to more successful advocacy efforts for the arts?

Perhaps, by avoiding the vernacular of laypersons, art education professionals and scholars have missed out on the opportunities that listening to others can provide, especially if the voices of those "others" are politically potent. The populist aesthetic (Hamblen, 1985b, 1990, 1995; Hobbs, 1975; M. Jones, 1982, 1984, 1995; McFee, 1995, 1998) is based on the need to recognize the diversity and complexity of art in a variety of contexts. If, for example, arts advocates were to take into account the layperson's language and concepts of art and to make more of an effort to put these in context, could their efforts prove more fruitful?

The primer Dear Governor Foster (Simon, 1996) is an example of the use of everyday language of and referents to familiar, daily contexts of life in south Louisiana. In this nationally acclaimed arts advocacy plea to restore state funding for arts programs in Louisiana, the author incorporated elements of familiar contexts and vocabulary to which the governor would presumably relate, such as renovations to the governor's mansion, a song written by a former governor of Louisiana, and the fact that various

bridges in Louisiana bear the names of former Louisiana governors. The primer was so well received by Governor Foster that he phoned the author and sent a letter of appreciation to each of the first, second, and third grade students whose illustrations were included in the publication. [14] Although, certainly, other factors were involved, funding for the arts was not only restored, but subsequently increased.

This study represents an effort to (a.) identify and analyze the vernacular of those laypersons who support art education in the elementary/secondary public school curriculum, and to (b.) compare the reasons that laypersons advocate art education to paradigms--past and present--within the field of art education. By familiarizing oneself with the contextual language and references of laypersons regarding what the layperson considers to be the value of art in education, it is proposed that art educators can broaden their communication and teaching perspectives and skills, as well as revisit their own ideas about the objectives of art education. The layperson's vernacular can be informative as well as educative.

Efland (1976) and Wilson (1974, 1982, 1997a) agreed that the everyday, non-school art of children is often a powerful way in which children find meaning in and direction for their young lives by "experimenting with life's themes" (Wilson, 1997a,

---

[14] The entire text and children's illustrations of this primer were selected by the Geraldine Dodge Foundation for inclusion in the 1999 publication A Passion for Teaching (Association for Supervision and Curriculum Development. Sarah Levine, Editor).

p. 85). In his discussion, for example, of the drawings made by Japanese children of the cartoon character, Doraemon, Wilson (1997a) observed:

> When children draw their own Doraemon stories, I think that they are symbolically rehearsing ways to overcome difficulties that they might encounter as they grow older. Doraemon provides children with powerful and exciting ways to symbolically fulfill their wishes and plan their lives (p. 85).

Just as art educators do well to be aware of the implications and significance of what these kinds of spontaneous, out-of-school art activities might reveal about what is important to children, art educators can also benefit from earnestly listening to ideas about art education in today's schools outside of their professional circles.

Major Research Question

Of those laypersons who support art education in an elementary/secondary public school curriculum, what are the major reasons they give for this support? (Question 8 of the questionnaire/survey.)[15]

Corollary Questions

1. How strong is the support of laypersons for art as a required subject in the K - 12 public school curriculum? (Question number 8).

2. What percentage of survey respondents consider art to be one of the five most important subjects in an elementary/secondary public school curriculum? In other words, in relation to other subjects in the elementary/secondary public school curriculum, where does art rank? Do laypersons consider the "3Rs" (reading, writing,

---

[15] The questionnaire/survey is described in detail in Chapter 3: "Method and Procedure."

and arithmetic) to be among the five most important units of study in today's classroom? (Question number 3).

3. Are the artworks, experiences or particular interests of the respondents (Questions 9 and 10) stereotypic, or do they reflect a broader range of ideas about art itself?

Assumptions

1. The voice of the layperson is important.

2. Open-ended questions afford an opportunity for spontaneous, authentic ideas of respondents.

3. Art educators and scholars seek clarification and reconceptualization of paradigms in the field of art education.

4. Policymakers, scholars, and practitioners in education, (should) listen (and respond) to the layperson.

Significance

The significance of this study is that it offers access via the informal language of laypersons to the reasons for the layperson's considerably strong support of art in education. An overview of the reconceptualization in curriculum and research that has occurred in recent years (due, in great part, to honoring "the human element" [Pinar et al., 1995, p. 102]) is provided. References are made not only to current and/or past paradigms practiced within the field, but to paradigms promoted in advocacy publications. Examples of contributions made by art educators and others to acknowledge, honor, and include the diversity of cultures and of art (including everyday,

non-school practices and language) are cited. Written responses by laypersons in a survey administered in various parts of the country are (a.) used as indicators of the strength of support for art as a required subject in the K - 12 public school curriculum and (b.) compared to corresponding paradigms (either practiced and/or advocated) in art education. It is proposed that the voice of the people can provide ideas, perceptions, and perspectives for consideration by art educators in the ongoing processes of reinterpretation, acculturation, and reconceptualization--both in theory and in practice--of the mission of art education. Indeed, such reinterpretation, acculturation, and reconceptualization has already done much to contribute to major shifts in research and overall curriculum study and development. Furthermore, the study emphasizes the necessity to keep dialogue actively open and understandable among laypersons, professional art educators, and policymakers in education.

Definition of Terms

Administrator (of Survey):

Person administering the questionnaire/survey to respondents.

Aesthetics:

Investigations about the nature of art and/or art objects and/or experiences, as well as the variety of one's possible responses to art; the broad classifications of art. "What is art, and how and why do we respond to it as we do?" (Lanier, 1983, p. 36).

Art Criticism:

"Responding to and making judgments about the properties and qualities that exist in works of art" (Wilson, 1997b, p. 91); the analysis, evaluation of art.

Art Education:

The study of art (primarily studio, aesthetics, criticism, and histories) as instructed by a full-time, certified elementary/secondary art specialist.

Art History(ies):

The study of the contributions that artists, artisans, and various forms of art have made/make to various cultures and societies; the investigation of art in socio-historical contexts.

Art Production:

The making of visual art in various forms and with various materials and procedures.

Comprehensive Art Education:

An approach to the study of art which is "related to the personal interests, experiences, and abilities of learners as well as to other subjects in the curriculum" (Getty Education Institute for the Arts website, 1999: www.artsednet.getty.edu). This philosophical perspective evolved from the Getty Education Institute for the Arts' original DBAE format which emphasized the subject of art as practiced by professional artists, critics, art historians, and philosophers (aesthetics).

Discipline-based Art Education: DBAE:

Discipline-based Art Education: The Getty Education Institute for the Arts' "comprehensive approach to learning in art that centers instruction on works of art and derives content from four foundational art disciplines: aesthetics, art criticism, art history and art production" (Wilson, 1997b, p. 91).

Everyday Cognition:

Learning that occurs in specific, authentic, "everyday" life and contexts; "everyday" knowledge. Also referred to as non-school, out-of-school cognition/learning; vernacular cognition; situated cognition; contextual cognition; contextual learning. [16]

Layperson:

A member of the general public who is not a professional art educator and whose responses are considered in the questionnaire/survey analyses of this study.

Modernism:

A philosophical orientation in which linear progress, individualism, and universal truths are promoted.

Paradigm:

An overarching model, standard, belief, or theory within an academic discipline.

Post-Modernism:

A philosophical orientation that honors complexity, diversity, cultural histories, pluralism, and multiple interpretations of reality.

Professional Speech Code:

The formal, technical language used within a profession.

Researcher:

The author of this investigation, research.

---

[16] Lave's studies (1988), for example, focussed on the supermarket shopper who made highly sophisticated computations about the price per unit of food items using nontraditional math methods.

Respondent:

An adult (18 years of age or older; non-professional art educator) filling out, responding to this study's questionnaire/survey; the layperson.

Vernacular:

The informal, everyday form of language used by the respondents (adults 18 years of age or older who are not professional art educators) to the questionnaire/survey respondent for this study.

Chapter Summary

In this chapter I have referred to the scholarship of those who embrace a belief that the layperson's voice--although with a vernacular perhaps not as technical and formal as the language used by professionals--can offer insights and ideas about art education that merit consideration. Such consideration honors diversity of thought and expression and can contribute to possibilities for "a more complex political discourse involving different cultural groups" (Bowers, 1987, p. 12). The influence that everyday language and ideas of laypersons can have on theories, practices, research, policy, and advocacy in art education has also been described. I have supported and justified my interest in what laypersons have to say about art in education by discussing various quantitative studies and dissertations which did not provide for this particular component. A technocratic, unitized, compartmentalized focus in education to one that is more holistic and inclusive has been compared in an effort to show that acknowledgment of and attention to the vernacular of laypersons can contribute to more inclusive, holistic decision-making, practices, and theories by educators, scholars,

administrators, and policymakers. I have referred to Bowers (1987), Labaree (1998), C. P. Snow (1964; 1969), and others, who are concerned that specialized language results not only in the marginalization of laypersons, but also in division and separation within intellectual communities. The pilot studies for this dissertation have been described and the research purpose, major research question, corollary questions, assumptions, and significance of the study have been presented, as well as definitions of terms which appear frequently in the chapters which follow. I consider this research to be timely because, among other reasons, it corresponds to emerging shifts in the field of art education (including, but not limited to, the Getty's "Comprehensive Arts Education") which, at long last, are showing greater respect for and consideration of "the voice of the people."

CHAPTER 2

REVIEW OF THE LITERATURE

In the first chapter of this study I addressed the increasing importance of recognizing and honoring the voice of the layperson as potentially vital and invigorating in curriculum development and research. Various studies, dissertations, and surveys which contributed to my interest in the layperson's ideas about art education have been discussed. Furthermore, I described the pilot studies that I administered in the fall of 1997 which provided further indication that a study of the reasons that laypersons are supportive of art in education was not only necessary, but long overdue. In this chapter, texts, histories, journals, and advocacy publications that provided the theoretical, conceptual, and historical framework for this study have been organized and discussed. This literature supports the underlying proposition of this study: that the voice of the people (laypersons) in the ongoing development and reconceptualization of curriculum research, theories, and practices in education, in general, and in art education, specifically, is important. The major categories of the literature reviewed have been organized to include:

1. A brief comparison of the evolution of historical and philosophical backgrounds of positions in research and curriculum that are (were) primarily quantitative, psychometric, empirical, objectivist, modernist, and/or positivist to research and curricula of a more diverse, inclusive, qualitative, culture- and context-specific, and holistic nature;

2. A brief delineation of paradigms, philosophies, and practices within the history of art education in the United States;

3. A review of current art education advocacy materials which provide the reasons given by a variety of contemporary professional art educators, scholars, policymakers, businesspersons, scientists, and educators for their conviction that art education should be a basic area of study for all children;

4. A discussion of the kind of marginalization that can occur in the theory and practice of art education when the field's professional speech code becomes too elaborate and/or technical; and, finally,

5. A discussion of research by art educators who have contributed to greater acknowledgment of and respect for diverse cultures, practices, and perspectives. While within "fine"/"high" arts communities (such as museums, museum patrons, art dealers, artists, connoisseurs, and critics) there often has existed/continues to exist a distinction among "fine," "high" art and "non-fine," "everyday" art, much has been contributed by the art education community in (a.) clarifying the reasons for such distinctions and hierarchies, and in (b.) encouraging greater recognition of the value of and diversity in the layperson's everyday/local/out-of-school cognitions, language, learning, and art practices. One can argue whether or not art itself should be accessible. Certainly, it is often the case that it no longer is and that complex language about art can contribute to this kind of marginalization (T. Wolfe, 1975).

The interconnectedness made evident by the material covered in this literature helps to establish a sense of the historical and conceptual underpinnings of the thesis of this study: that the voice of the people can, should, and often does contribute a measure of balance to our mission(s) in education.

Section 1. Curriculum and Research Evolvement

Background

Research and curriculum theories and practices in general education have undergone and continue to undergo many revisions and adjustments. While there have been moments when theory and practice may have seemed to be in balance and harmony, this is rarely the case. Education is a fluid, ongoing series of adjustments and readjustments. The complexities of education require ongoing interactions and transactions among all persons, including laypersons. Numerous factors influence these shifts in educational research and curriculum. Art education has been influenced by these variables and has, as well, been a factor in occasional shifts and adjustments. A brief and simplified overview of various philosophical orientations within the historical contexts of theories and practices in general education curriculum and research as a whole helps provide a background for a discussion of the laypersons' influence on the evolution and growth of art education research and curriculum (its self-organization, if you will). Procedures in research, especially research in the field of art education prior to increased acknowledgment of multiple voices and to "otherness" (Egéa-Kuehne, 1996), are discussed. The work of scholars who have contributed significantly to the

evolution of a more qualitative, naturalistic approach to theory and research in art education are identified and discussed, as well as some of the factors that have contributed to greater recognition of the ideas of laypersons.

"The Facts, Ma'am, Just the Facts"

According to Ary, Jacobs, & Razavieh (1996), Francis Bacon (1561 - 1626) sought to develop procedures for inquiry and research that were based on direct observation rather than on the blind acceptance of dogmas or "idols" that had been passed down as absolute truths or suppositions from those in authority, especially the clergy. Bacon believed that by making direct observations one could draw inductive (specific to general) conclusions. Charles Darwin (1809 - 1882) expanded this approach by using deduction (general to specific) as the basis for a hypothesis (or specific statement) which one would then test inductively to support or reject the hypothesis. The scientific method was born. The underlying philosophical assumptions in these early positivist blueprints for research were that the world is knowable and provable, and that facts and knowledge--the "known"--existed separately from the "knower."

Method and science as pathways to knowable, verifiable, objective truths and realities were dominant forces in education as well as in research (Doll, 1997). Ramus (1515 - 1572) advocated a logical, compartmentalized, ordered approach to education. Descartes (1596 - 1650) believed not only that the mind was located in the pineal gland, but also that the mind was essentially a mechanical device--something like a little computer--which required regular maintenance. During the 18th century, rote

memorization and recitation of "facts" were considered the ideal ways to exercise the mind/muscle (Pinar, Reynolds, Slattery, & Taubman, 1995). This faculty psychology regimen for mental discipline together with a classical curriculum were the dominant practices in education well into the late 1800s.[1] Just as factual, provable data were demanded by and considered necessary in education for and research about the physical sciences, so, too, was similar research methodology in the social sciences encouraged by scholars, including John Stuart Mill (1843 - 1906) (Ary et al., 1996).

Toward the Child in Focus

The transition from the classical curriculum to a child-centered curriculum was greatly influenced by the work of the German educational theorist Friedrich Herbart (1776 - 1841). Herbart advocated the interrelationships of subjects rather than their compartmentalization and opposed faculty psychology and a classical curriculum. The Herbartians' idea of cultural epoch--that "children's individual development mirrors the fundamental stages of human history, from the primitive epochs to more civilized ones" (Pinar et al., 1995, p. 79)--influenced a shift within education and research to a focus on the child. Herbartians ignored the influence of environment, i.e., family, school, and peers, emphasizing instead the techniques and methods of curriculum-making and development, a focus within education that continued until the Reconceptualization Movement of the 1970s (Pinar et al., 1995, p. 81).

---

[1] See Figure 2.1 in this chapter for an overview of these practices.

Other factors played significant roles in the elimination of the faculty psychology/classical curriculum focus in education and in the growth of curriculum emphasis upon and research targeting the child. The influx of immigrants into the United States at the turn of the century and the swell of inner-city populations brought into question the value of a classical curriculum via faculty psychology. Teaching non-English speaking immigrants the "common language" (English) was considered a must for the acculturation of these newcomers into American society. Schools faced the challenge of (a.) educating workers for the needs of booming industry and (b.) conditioning them for life in America. The Picture Study Movement in art education, for example, grew in popularity among educators who believed that by studying "great" works of art, the moral education of the masses in a democratic America would be achieved (Efland, 1989). This "melting pot" approach to amalgamating the diverse cultures within America's borders was, however, destined for failure. The unification of states was never meant to result in the uniformity of states. Intentionally or not, many of the distinctive qualities and traditions of various cultures were preserved and practiced in scattered communities throughout the United States.

Meanwhile, world expositions showcasing the might of industrial countries, such as the United States and England, featured exotic displays and recent archaeological discoveries of "primitive" cultures. What better way to gain insight into human history and to pursue studies of the Herbartians' philosophy of cultural epoch--that "ontogeny recapitulates phylogeny," i.e., "the developmental history of the individual repeats the

evolutionary development of the entire species" (Pinar et al., 1995, p. 79)--than to study children and members of primitive tribes? In fact, many of the period's modern artists--Picasso, Klee, Miró, and others--borrowed heavily from and copied the motifs and schemata of the art of children and primitive cultures (Fineberg, 1995).

Francis Weyland Parker (1837 - 1902), a key figure in the Child-Study Movement, was instrumental in developing curriculum emphasis on the child. Parker was, in fact, considered by John Dewey to be "the father of Progressivism" (Pinar et al., 1995, p. 85). The involvement of Granville Stanley Hall--founder of The American Journal of Psychology in 1887--in the Child-Study Movement was a key factor in the association of child-study with experimental psychology. Hall believed that heredity was the primary factor in "producing the fit and the unfit" (Pinar et al., 1995, p. 89) and promoted a developmental scheme of stages in the child's evolution. As Hall and his research colleagues sought to identify the individual gifted child (rather than to study ways in which each child could fully develop and/or serve the needs of society), measurement and quantitative data became deeply entrenched in behavioristic educational psychology. Hall's conviction that art could provide children with opportunities for the natural development of cognition via creative self-expression influenced Cooke's scientific observations (England - 1885) of pedagogical practices. Both Cooke and Ricci[2] (Italy - 1887) used hundreds of children's drawings as the basis

[2] Clark's (1985) article "Early Inquiry, Research, and Testing of Children's Art Abilities" discusses the work of these researchers in greater detail (pp. 276 - 285).

for systematic studies of the art abilities of children and, consequently, inspired dozens of researchers in the United States and Europe.

Of particular interest during this period were research studies by Barnes of the USA (1893), Ivanof of France (1908), and Kik of Germany (1908). According to Clark (1985), Barnes's A Study of Children's Drawings (1893) was "one of the earliest attempts to interpret the content and techniques of large groups of children's drawings" (p. 276). Kik (1908), said Clark (1985), was "one of the first investigators to note correlation between drawing ability, environmental influences, and intelligence" (p. 276). Ivanof determined correlations between aptitude for drawing and aptitude in general. In addition to Barnes, Bailey, and Clark in the USA, Thorndike published "the first standardized criteria system for judging and ranking children's drawings" in 1913 (Clark, 1985, p. 277).

Together with the ideas of Joseph Mayer Rice (1857 - 1934), the founder of comparative methodology in educational research, and Alfred Binet[3] (1857 - 1911), Thorndike's work marked the beginning of "the American obsession with testing and measurement" (Pinar et al., 1995, p. 90). In his theory of stimulus-response behavioral psychology, Thorndike referred to education as a "form of engineering" (Pinar et al., 1995, p. 92), instituting the concept of psychological measurement, which was intended to enable educators to quantify intelligence.

---

[3] Binet and Théodore Simon (1873 - 1961) developed the "Binet Scale' test of childhood intelligence.

The union of scientific procedures in education and research with an increasing emphasis on efficiency--the factory or scientific method (Bobbitt, 1918; Callahan, 1962; Tyler, 1949)--resulted in a "kind of scientific reductionism" which relied upon an "analysis of vision in terms of small elements" (Efland, 1989, p. 5). School subjects were sequenced and divided into parts (Pinar et al., 1995, p. 95). In a like manner, Arthur Wesley Dow (1899) had encouraged a modernistic and formal language in art appreciation to provide systematic, intellectual structure to and understanding of the visual arts, just as the influential art critics Greenberg and Rosenberg did later in the twentieth century (T. Wolfe, 1975). Dow (1899) identified the elements and principles of design as line, notan (light and dark), and color, in addition to opposition, transition, subordination, repetition, and symmetry.

In his Synthetic Method (1899), Dow proposed that all art, anywhere, anytime, was composed of these elements and principles and that, therefore, all art was ultimately accessible to and understandable by all people everywhere. However, "one size" did not "fit all." For, certainly, all people everywhere, including artists, do not interpret and/or respond to life and life's events in the same way. Homo Sapiens are not homogenous. Ironically, Dow's principles of universality in art contributed to a more theoretical, rarefied, professional-ized attitude toward and language about art. Rather than making art accessible to and understood by all people universally, the opposite occurred. Everyday people became increasingly marginalized by the formal language and structure of Dow's carefully constructed universal principles and theories of art.

Both Dow's Synthetic Method (1899) and the modern art movement (Seabrook, 1999; T. Wolfe, 1975) were based on assumptions of a universal aesthetic which relied heavily on expert, professional language. This elaborate language contributed significantly to the layperson's notion that the world of art was exclusive and elitist (Seabrook, 1999; T. Wolfe, 1975). The focus on and consideration of elements in isolation in art itself were included in the work of many modern artists. Having rejected academic rules and restraints, artists such as DeKooning, Pollock, and Rothko focussed instead on the "expressive" qualities of paint, shapes, texture, and design. "Expressionism" and "self-expression" of the individual (the "creative" bohemian, the "primitive," and the child) eventually became buzzwords for the Progressive era in art, art education, and research.

Progressivism

Unlike most earlier testing which focussed on the child's actual ability to draw as an indicator of a child's intelligence (after all, drawing had been an extremely important and valued subject in the American curriculum for many decades), testing during the Progressivist period was no longer used exclusively for this purpose. Rather, testing for a child's "creativity" was used as a therapeutic tool in analyzing a child's intelligence or cognition in the traditional sense. Clark's observation (1985, p. 281) that the work and influence of many researchers from the late 1800s to the mid-1920s was "abruptly halted" during the era of progressive education was a position shared by Lanier (1975a). Clark (1985) speculated that "this was due to the antitesting sentiments of art educators

caught up in the emerging child-art, child-centered conceptions of curriculum and instruction" (p. 281). According to Lanier (1975a), research and psychological testing in art education were based on the conviction that art products of children provided "significant data revealing both (the child's) intellectual capabilities and the quality of (the child's) adjustment to the problems of living," as well as providing "unique and important means of emotional therapy," an outlet for "creativity," and the opportunity for "personality integration" (p. 181). "Creativity"--considered to be an extension of or means to understanding personality when put in a therapy mode--became the subject of numerous psychological tests. A particularly well-known example of this kind of research was Goodenough's 1926 "Draw-A-Man Test."[4] The Meier Art Judgment Test (1929)--intended to measure a skill which Meier called "aesthetic judgment"--was developed by the psychologist Norman Meier.[5] Psychological, psychometric studies of a child's development and creativity via art such as those designed by Goodenough and Meier added to a marginalization of art in relationship to the general public and to the layperson's understanding of art.

---

[4] Once considered a summative indicator of a child's intellectual maturity, the "Draw-a-Man" test was problematic for a variety of reasons:

a. Is IQ a sign of aptitude or of achievement?
b. Is such a test culture-bound?
c. Are the children's different backgrounds and experiences accounted for?
d. If a child is artistically trained, can the results change?

[5] Meier influenced and guided the research of several students, the most famous of whom was George Gallup, founder of the Gallup Polls.

During the era of Progressivism and well into the 1950s, the pragmatic approach of the Progressivists influenced research in education. The subject- and/or society-centered emphasis in art education (Dow's synthetic method; industrial drawing; and, moral education) had shifted from teaching art understanding and skills to educating the child through art. Researchers used children's drawings to measure a child's stages of mental growth and development, believing that certain stages (such as scribbling) and the making of symbols (such as mandalas, sun forms, and tadpole figures) occurred in a sequential order, reflecting the "normal" (or not normal) development of the child. These researchers included D'Amico (1942), Kellogg (1969), Lowenfeld (1943, 1958), Read (1943), Schaefer-Simmern (1961), and others.

Prior to the stock market crash of 1929, the social efficiency/scientific movement had vied with Progressivism for dominance in the American school curriculum. Development and methodology of curriculum rather than theory and study of curriculum had become the primary focus of social efficiency education professionals. Within this group were the Social Darwinists, who considered unequal distribution of wealth and power a "natural" human condition. With their emphasis on sampling and analyzing data--(propelled, according to Pinar et al., by business and its own "internal logic")--proponents of social efficiency ignored the "human element," an omission that Pinar et al. (1995) labeled a "fatal mistake" (p. 102). With the collapse of the American economy, Thorndike's "fit" Social Darwinists and "unfit" (Pinar et al., 1995, p. 89)

members of society found themselves standing together in the bread lines of the Depression.

The 1930s, nevertheless, belonged to proponents of Progressivism and self-expression. Progressivists shared the powerful and profound conviction of Dewey and his many colleagues that not only should the child's experience serve as the basis of curriculum, but the child should be directly, actively involved in planning, discussing, and effecting social change. This direct, active involvement in determining and implementing community needs was reflected in art education's Owatonna Project[6] in Minnesota from 1933 - 1938. Based on surveys by researchers from the University of Minnesota in which the citizens of Owatonna provided ideas on ways that art and aesthetic discrimination could be infused into every aspect of their daily lives, community members of the town of Owatonna were asked to support numerous art education programs, hoping that art could become "intimately connected with everyday experience" (Efland, 1990, p. 207; Efland, Freedman, & Stuhr, 1996).[7]

Interest in the complexity, idealism, and richness of Progressivism--reflected in the movement's concern for both the child and society--was weakened considerably by the 1929 failure of the American economy. The child-centered focus was especially

---

[6] A summary of the project's objectives were identified in Efland's 1990 text - A History of Art Education.

[7] Although the intent of this project was to determine "how art could enhance the quality of daily life in the home and community," Efland, Freedman, & Stuhr (1996) pointed out that importing a faculty of "experts" from outside the community was problematic (p. 64).

questioned during the Great Depression when "the need for social cohesion became critical" (Efland, 1992, p. 2). Finding a job and feeding a family were infinitely more important than the oftentimes idealistic notions of the Progressivists. Food for survival was more important than food for thought. Right-wing elements within Progressivism had already begun to provoke serious division within the movement and Progressivism began to weaken. One of these conservative Progressivists, George Counts, proposed (in 1932)[8] that schools must build a "new social order," shaping attitudes, developing tastes, and even imposing ideas (Pinar et al., 1995, p.127), a concept that would appear again in the 1980s in the work of Bennett (1987), Bloom (1987), Hirsch (1987), and others. With modernist, objectivist, positivist models such as these, there was little room for the ideals of a self-determined curriculum which included activities relevant to a child's life and world. The "new social order" would insure that.

Cold War Tensions

In the aftershock of the soul-shattering events and casualties of World War II, the social efficiency movement surfaced once again under the heading of education for "life adjustment." Eisner (1972) said, for example, that newly-developed suburbs had created "lack of affiliation, impersonality, a sense of isolation" (p. 270). In his landmark text of 1949, Basic Principles of Curriculum and Instruction, Ralph Tyler had used scientific studies to promote the stating of educational objectives in terms of behaviors,

[8] It is perhaps noteworthy that Adolph Hitler, made the Chancellor of Germany just one year later (1933), called for a "New World Order" (Churchill, 1948).

"not a teacher's statement of curriculum development...(rather) a bureaucrat's" (Pinar et al., 1995, p. 149). Perhaps the emphasis on "life adjustment" by advocates of social efficiency contributed, at least in part, to the continued stronghold within art education during the 1950s of the paradigm that art developed general creativity, an artistic attribute which many believed could transfer to other areas of human behavior (Lanier, 1975a). Guilford (1950), for example, studied creativity in scientists, searching for ways in which creative thinking and critical thinking are developed by one's studying the arts. Art educators, many in number, who were convinced that studying art developed creative thinking included Barkan (1960) and Hoffa (1961). Empirical, psychological research and widely used texts during the 1940s and 1950s emphasized creativity (Cole, 1940; D'Amico, 1942; Kellogg, 1969; Lowenfeld, 1943, 1958; Schaefer-Simmern, 1961) and popularized the idea of transfer. Hoffa (1961), for example, said:

> The assumption of a transfer of the effects of art experience to other phases of human behavior is unquestionably the most basic tenet of art education, and it is because of the almost universal acceptance of its validity that art education has emerged as a separate academic discipline (p. 66).

Eventually, however, the dominant motif of behavioral outcomes, i.e., creativity, weakened, although the issue of transfer as an outcome of studying art has periodically (and currently) received a great deal of attention.

The often-cited event of 1957--the launching of the Sputnik satellite by the Soviet Union--led to America's obsession with technical and scientific research and

educational reform via formal education. Works such as "Bloom's Taxonomy"[9] (1956)--which neatly separated affective knowledge from cognitive knowledge (Hamblen, 1984)--and Rickover's Education and Freedom (1959)--which echoed the pedagogical philosophies of 19th century classicists--were enormously popular. Not surprisingly, the bulk of the 1958 National Defense Act funding for curriculum development provided significant funding for the National Science Foundation.[10] The National Curriculum Reform movement--framed by Jerome Bruner's 1960 curriculum manifesto The Process of Education--gave support to curriculum theory based on the notion that

> Understanding a discipline's structure enabled the student to understand how a discipline worked: how it understood its problems, what conceptual and methodological tools it employed to solve those problems, and what constituted knowledge in the discipline. Students' understanding of disciplinary structure would enable them to learn essential disciplinary knowledge, regardless of their cognitive level (Pinar et al., 1995, p. 160).

Research in art education was redirected to this emphasis on the discipline's structure. Manuel Barkan (1965), for example, suggested the troika model for studying

---

[9] The actual title of this text is Taxonomy of Educational Objectives, The Classification of Educational Goals, Handbook I: Cognitive Domain.

[10] Chapman (1978), Eland (1990), and others have recommended that, in instances such as this, one should ask: "Who benefits?" Greene (1998), for example, posited the need to "look again at the presumed advantages of computer learning...To look simply from the vantage point of the technologically sophisticated may well be to overlook crucial deficiencies and distinctions already threatening to tear apart the social fabric" (p. 35). Indeed, as Efland, Freedman, & Stuhr (1996) pointed out: Computer software itself "is a text; and although it is culturally specific, it carries with it the assumption of a universal subject" (p. 53).

the ways in which art professionals--studio artists, art critics, and art historians--learned about, engaged in, and practiced their disciplines.

> Good teaching in art ought to be a translation of what professional artists demonstrate and what scholars of art explain about the nature of art - the emotional and intellectual components in the processes of making and understanding art. Efforts of many art teachers create true educational translation of the nature of art because it resembles what artists and scholars of art are demonstrating (p. 69).

Subject-focussed research which expanded the "knowledge of art in service of enriched aesthetic encounters" (Lanier, 1975a, p. 183) included the work of Barkan, Chapman, & Kern (1970) and Madeja (1973). The CEMREL[11] curriculum development agency espoused "the goals of developing perceptual skills and aesthetic criteria for discrimination and expression, and visual and verbal skills for understanding art itself and its cultural context" (Lanier, 1975a, p. 183). These were but a few of the influences on the forthcoming revolutionary approach to art education: DBAE (Discipline-Based Art Education), developed by the Getty Education Institute for the Arts.

Transition

In a nation increasingly disheartened and disillusioned by political assassinations, the Civil Rights Movement, and the unpopular and unsuccessful war in Viet Nam, the overall field of education began to experience a profound "shift in paradigms" (Kuhn, 1962). Kuhn (1962) said that an academic field moves ahead when "the groups that now doubt their own status achieve consensus about the past and present accomplishments"

---

[11] The Central Midwestern Regional Educational Laboratory was funded by John D. Rockefeller, II, and federal funds.

(p. 161), in other words, when groups within a field assess and reassess the direction(s) in which they have moved and/or are moving. Efland (1963; 1989) attributed shifts within the field of art education to responses to "social need" (1989, p. 1), and, certainly, during this period of American history, there was a lot of social need. Scholars including Vincent Lanier (1974, 1975a) and June McFee (1966) were among the growing number of art education scholars (along with scholars in other fields as well) who recognized the need to acknowledge, study, and honor diversity within art education, fully recognizing that "the times they were a-changin'." No longer was the emphasis on the structure of the academic discipline of art (related primarily to art production) sufficient. McFee (1977, 1995) emphasized the need within the field of art education to (a.) emphasize and promote environmental design education and (b.) study the cultural origins of art experiences more fully. Lanier (1975a) believed that the development of social consciousness within art education (and other areas of education as well) was vital for "an understanding of the political, economic, and social forces which oppress people" (p. 185) and for ideas on how one can combat these forces. These themes later appeared in the powerful work of Chet Bowers (1987, 1990) and Suzi Gablik (1991), to name but a few.

By the end of the sixties, Bruner (1970) himself had become convinced that the structure of academic disciplines was but a small part of significantly more complex issues in education and called for a de-emphasis of discipline structure. Bruner (1970) wrote: "(L)et knowledge as it appears in our schooling be put into the context of action

and commitment" (p. 18 in Lanier, 1974). Indeed, curriculum development had become a rationale for "narrow, behavioristic conceptions which reduced curriculum to objectives and outcome," and had, in fact, "broken down internally" and gone "into a kind of cardiac arrest" (Pinar et al., p. 177). Efland, Freedman, & Stuhr (1996) attributed this collapse in great part to (a.) the national emphasis on "basic skills" as posited in the National Commission on Excellence in Education's 1983 publication A Nation at Risk, and to (b.) expanding economies of other countries, such as Japan, which indicated that whatever was going on in American schools (in training for innovations and production in technology, in particular) was not on equal footing with what was going on elsewhere.

Beyer's (1988) criticism of A Nation at Risk was that it reproduced a "classical, decontextualized view of aesthetic appreciation" (in Pinar et al., p. 580), a criticism similar to Hamblen's objections (1990) to the philosophies of William Bennett (1987) and E. D. Hirsch (1987) and their promotion of "cultural literacy." Hamblen's (1990) objections were essentially that classifications of "cultural literacy" such as these presented culture "as a single weave, a singular standard that precludes the legitimacy, if not the existence, of other cultural possibilities" (p. 16). Hamblen (1990) suggested instead that cultural studies "should take the form of ethnoaesthetic studies of art and culture wherein the value systems of different aesthetic systems are examined, analyzed, and contrasted. In this view, art is contextualized culturally and historically" (p. 16). McFee, in "Change and the Cultural Dimensions of Art Education" (1995), reviewed the

work of anthropologists in the 1970s and 1980s who showed a "resurgence of interest in art" and "a growing recognition that art and aesthetic values provide sources for studying cultures and the ways they may be changing" (p. 179).

Hamblen (1990), Lanier (1974), and McFee (1977, 1995) were among an increasing number of scholars who recognized that curricula needed to be "as numerous and as different as the groups with which they are used" (Lanier, 1974, p. 15). The far-reaching influences of these art educators (and numerous others) have contributed to a much expanded concept of what art is, art's place in life and in classrooms, and ways in which art can be shared in educational communities.[12] Multiple media, feminism (marginalized peoples), the environment, constructivism (dealing with questions at the most basic level), interdisciplinary studies, and cognitive outcomes represent just a few of the areas of theory and practice in art education which have been influenced by the comprehensive, expansive views of scholars such as these.

A Call to Action in Art Education Research

In the midst of shifting pedagogical philosophies, art educators were challenged to pursue research more vigorously. Heretofore, art educators had depended on psychology and psychometric research, all of which related to studies on child development and creativity. Ken Beittel (1965), for example, referred to art education's "dearth of devoted and persistent researchers," suggesting that art education "must

---

[12] An important expectation in this paper is that the reasons that laypersons give for advocating art as a required subject in the K - 12 public school curriculum will be "as numerous and as different" as are these laypersons.

undertake its own research...if it is truly to be called a discipline" (p. 127). Eisner devoted an entire chapter to research in art education in his 1972 text, Educating Artistic Vision, encouraging art educators to devote more attention to research and carefully outlining why research in art education should not be viewed as an "uncomfortable intruder" (p. 237). Philip Jackson, for many years a quantitative analyst and researcher, was to meet the growing challenges for adjustment within the field of general education in his classic text Life in Classrooms (1968), providing inspiration and leadership not only for reconceptualization, but also for an increase in qualitative methodologies in research. Jackson's mixture of conventional research and qualitative insight contributed significantly to the challenge for all educators to understand and develop curriculum. The Reconceptualization Movement was, in fact, concerned with understanding as well as developing curriculum, encouraging ideals that one might associate with the arts: encouragement of "creative responses to reality," more "humanized" schools, and coping "rationally with the world on an intuitive basis" (Pinar et al., 1995, pp. 178 - 179). MacDonald (1967) proposed open-ended aesthetic rationality in contrast to closed-ended technological rationality. Huebner (1966) called for less emphasis on goals and objectives and more attention to the human spirit. Huebner's student, Michael Apple, author of Ideology and Curriculum (1990), would provide exciting and momentous guidance in the years ahead.

A key figure in creating a literature referred to by Pinar et al. (1995) as "curriculum as aesthetic text" was art education's own Elliot Eisner. Eisner's (1979)

comparison of research inquiry to art criticism--educational connoisseurship--contributed to a growing respect for and use of qualitative research (Patton, 1990). If criticism (research) is a process for enabling others to see certain qualities in art (focus of the research), the connoisseur (researcher) serves as this enabler (Pinar et al., 1995, p. 582). In a similar analogy to making art, Hamblen (1985b) suggested that historical research is "a creative act that reveals and creates shapes of meaning" (p. 5). Another powerful influence on the Reconceptualization Movement was Maxine Greene, who argued that the arts and humanities were critical to helping students "confront meaninglessness, especially that meaninglessness associated with the triumph of science and the decline of religion" (Pinar et al., 1995, p. 183). Lyotard (1984) referred to the loss of faith in grand or meta-narratives, especially the modernist belief in progress, as the "postmodern condition." Snow (1969) referred to the contemporary condition (especially that of overpopulation, famine, and increased introversion) as not unlike being in a "state of siege" (p. 10).

Many anthropological studies in the 1970s and 1980s--dealing with the place of art in culture and experience--used methods of description from a variety of perspectives (or "thick descriptions") which profoundly influenced the research of art education scholars.[13] Geertz (1983), for example, was interested in how one can "gain

---

[13] McFee (1995) pointed out that earlier anthropological studies such as those by Mead (1928) and Paget (1932) were characteristically done "in smaller, more remote areas where clear boundaries made research more describable" (p. 172). In addition, these were etic studies, i.e., done from the viewpoint of the outsider.

access to the conceptual world in which an event occurs" (Hamblen, 1985b, p. 2).[14] Geertz (1983), as well, expanded the definition of culture to include the way people see themselves as individuals within a culture, which not only had multiple implications for education, but which, among many other factors, has contributed to greater recognition of the voice of the layperson.

Additional factors which contributed to honoring the voice of the layperson included scholarship which focussed on political, social, and economic oppression--such as Friere's Pedagogy of the Oppressed (1995)--and a growing awareness of feminist and gender issues--such as the scholarship of Nochlin (1971) and Zimmerman & Stankiewicz (1982; 1985). With an increased application of anthropological research methods and perspectives in the mid-1970s, art education research in art education, including dissertations by Degge (1975) and Sevigny (1977), shifted from quantitative studies and reliance on the psychometric model. The emergence of emic (or insider) studies appeared in these dissertations. Degge (1975), for example, observed practices in a classroom which indicated that the activities being practiced were not necessarily consistent with the stated objectives. Sevigny (1977) observed the influence of personal preconceptions on the interaction among students and teachers alike. In many ways, research in art education was ahead of the rest of education on the matter of allowing for greater latitude in research methodologies.

---

[14] Summaries of several of these anthropological studies were featured in McFee (1995).

As evidenced in the writing of Apple (1990), Bateson (1978), Chapman (1978), Dewey (1934), Doll (1993), Egéa-Kuehne (1996), Friere (1970), Gablik (1991), Sacks (1970; 1996), and others, one's engagement with chaos and complexity, flexibility and relativity, and open, organic dialogue are critical to education and educational research. Different voices and value systems contribute to a growing recognition that there need not be consensus. Indeed, "lack of a philosophical, cultural consensus" is the postmodern condition (Efland, Freedman, & Stuhr, 1996). Even if one agrees with Kuhn's (1962) concept of consensus within a field as the sharing of "collective goals" (p. 161), those collective goals need not be singularly itemized and specific. They can be much broader, embracing multiple perspectives of and responses to life. Chaos is O.K. - go with it! (Weitz, 1959).

> The most important, vital aspect of learning (is) having to wrestle with the various voices and ideas embedded in a text worth its salt, having to decide (one's self) on issues in which antinomies and aporias are inherent, having (sometimes at what appears to be great risks) to responsibly take a stand on the perhaps seemingly undecidable (Egéa-Kuehne, 1996, p. 157). [15]

Happily, multiple voices are increasingly being heard and recognition given to multiple forms of research that are suited for studying individuals and/or communities in context. Naturalistic, emergent inquiry (Guba & Lincoln, 1985), ethnographic studies (Jones, 1987; Stockrocki, 1994), emic research (Degge, 1975; Sevigny, 1977), critical theory (Friere, 1995), oral histories (Williams, 1969); and, written histories (Clark, 1985; Efland, 1990; Hamblen, 1985b; Stankiewicz, 1982) represent efforts by these

---

[15] antinomy: contradiction; aporia: a problem arising from an awareness of opposing or incompatible views.

scholars to search and re-search issues and ideas, recognizing different voices, value systems, cultures, and multiple perspectives. Scholarship has expanded to include issues such as feminism, marginalized populations, and gender (Congdon, 1988; Nochlin, 1971; Stankiewicz & Zimmerman, 1982; 1985), folk art (Congdon, 1987; Jones, 1987), the environment (Bowers & Flinders, 1990; Gablik, 1991; McFee & Degge, 1977); social relevance and cultural democracy (Chapman, 1978; McFee, 1995), elitism vs. populism in the arts (Bersson, 1981; 1987), the ecology (Blandy, 1987; jagodzinski, 1987), cognition (McFee, 1961), and cultural diversity (Chalmers, 1992; McFee, 1995).

The diversity of perspective and method reflected in studies such as these has demonstrated that qualitative inquiry can and often does provide balance in the area of research, contributing significantly to the "true dialogical nature of a genuine, authentic learning process" (Egéa-Kuehne, 1996). The process of emergent, naturalistic inquiry can, in fact, be similar to interacting with and/or making art. "Qualitative inquiry is rife with ambiguities. There are purposeful strategies instead of methodological rules. There are inquiry approaches instead of statistical formulas. Qualitative inquiry seems to work best for people with a high tolerance for ambiguity" (Patton, 1990, p. 183). Patton could very well have been describing the making of art since many of these same characteristics are often part of the artistic process.

Oftentimes, for example, the original intent of an artistic effort does not result in an outcome or product that the artist had in mind. Flexibility and willingness to make appropriate adjustments are often necessary in the artistic process. So, too, the

theoretical and/or practical outcomes of research cannot always be predetermined. The focus of research can be both theoretical and practical. Research can serve both as "a beacon that points toward certain concerns and...issues" and as inquiry that is "expected eventually to have some practical fall-out" (Hamblen, 1992, p. 201). Written histories, for example, said Hamblen (1992) are

> circuitous...much like anthropological and archaeological research of extant and extinct cultures in that such research is not conducted to change or interfere with the studied culture nor necessarily to be applied to other situations....(and are) not usually undertaken for explicit classroom applications. (p. 201)

Eisner and Peshkin (1990) discussed the previous resistance of quantitative researchers to acknowledge qualitative research, a resistance characterized by perceptions of qualitative research as "relatively lacking in canons and conventions" and "elusive because its procedures are more idiosyncratic" (p. 2). Qualitative researchers had a few "growing pains," including resistance within institutions of higher education (a.) to approve dissertations and proposals of graduate students using qualitative methods and (b.) to give tenure to faculty members who used these methods. Eisner and Peshkin's (1990) observations that the distinctions between quantitative and qualitative research methodologies have become more blurred, and that the differences among researchers from each school of research are "increasingly less an encounter and more an interface" (p. 3) were shared by Labaree (1998). According to Eisner and Peshkin (1990), increasing respect for qualitative research was evidenced in the extensive availability and enrollment in qualitative research courses in higher education, the growing number of qualitative research text books, and, the increase in faculty positions

which advertised that new faculty members be trained in qualitative methodologies (p. 7).

Shared Concerns

Labaree (1998) elaborated on challenges facing contemporary research both in art education, which he designated a "soft" field, and in other fields, such as the sciences, which he designated as "hard." "The consensus has shifted toward a position that asserts the essential softness of hard knowledge (such as physics) and the essential uncertainty at the core of the validity claims made by the hard sciences," resulting, said Labaree, in a "generalized condition" that now affects the research of hard disciplines as well as "soft" disciplines (such as art education). This has lead to "rather cavalier attitudes by educational researchers toward methodological rigor in their work," with qualitative methods now "treated less as a cluster of alternative methodologies than a license to say what one wants without regard to rules of evidence or forms of validation" (Labaree, 1998, p. 11). May's concern (1993), similar to Labaree's, was that failure to be a careful researcher can result in work upon which a quantitative format is imposed, resulting in short "reports" in which

> the teachers' language (is) strained and unnatural except for descriptions of their settings and limitations where we faintly hear the teachers' voices and lived experience. There are unexplained statistical tables clumsily inserted. The hesitant and limp interpretations and conclusions will leave most readers absolutely flat and cold - all form, little substance; wrong-feeling and against the grain of experience; a tight corset worn over a jogging suit; squeaky clean but unaesthetic in spirit. (p. 124)

For example: in a recent response to an article in the journal of the National Art Education Association, Art Education, Eisner (1998) commented on the work of Catterall (1998), questioning the lack of methodological vigor, care, and system in Catterall's article, and asking "Where's the Beef?" (p. 12). Over a half-century ago, John Dewey (1934) had repeatedly cautioned that one must rigorously, vigorously, and attentively pursue and develop one's art--be it sculpture, gardening, or research--lest the work be "thin" (p. 54).

Another concern shared by Labaree (1998), Lanier (1974), and Snow (1969), was that the formal, specialized language used in various fields can be (intentionally or not) exclusive and divisive. Lanier (1994) said that

> If schooling does nothing else, it must as least engage the student in that continuing dialogue and supportive study which clarifies the ways in which the social, economic, and political world...works...and might be improved. (The) central currency of the school is words...as a means to come to grips with significant ideas about society and, in particular, social change. (p. 16)

In his discussion on developing one's aesthetic responses, Lanier (1975b) pointed out that investigations into aesthetics lack "simple language," resulting in "an esoteric jargon with which (philosophers) can restrict aesthetic dialogue to their own councils" (p. 33). On the other hand, Eisner (1972) said that "ordinary terms of daily language are frequently imprecise" due to the fact that they are "often loaded with an extremely wide range of meanings," stating that "for precision, special terms having clearly defined meanings must be introduced...Exactly because of their technicality such terms will be difficult to understand by a person without the background appropriate to

them" (p. 242). Eisner's (1972) modernistic approach to research over twenty-five years ago was evidenced in these comments as well as in his statement that "lay people oversimplify the question, whereas experts recognize the complexity of the answer" (p. 67). Erickson (1979) considered "overlapping terminology" in art education research a problem, and lamented art education's "pluralistic theoretical field" (p. 12).

Erickson (1979) also posited a bi-polar dilemma within the profession of art education: either teachers viewed themselves as visual artists (associated with feeling, novelty, and anti-intellectualism) or as intellectuals (associated with reasoning and verbal skills). Since art educators must be able to communicate with classroom teachers, administrators, artists, colleagues, and especially children and their families, i.e., the general population, they cannot afford to operate from either of the extremes described by Erickson. The art educator is, after all, involved in the education of future laypersons, not future professional artists (although the art educator will probably at some point encounter a child destined for an art profession). Communication in and through this very special human activity called art requires the art educator to interact with the general population.

Labaree (1998) said that research in education has often appeared unprofessional and "laughably amateurish" because the "discourse within education is (and needs to be) transparent in language and widely accessible in meaning" (p. 11). On the other hand, said Labaree (1998), the language of research in the "hard" sciences is often admired because it is "completely incomprehensible to an apprentice in the field, much less to a

layperson" (p. 11). If one agrees that art should be accessible to the general population, but often no longer is, the theses of Wolfe (1975) and Seabrook (1999)--that elitism in modern art is linked to a deliberately constructed elitist language used to justify and/or increase the value of the art itself--make sense. When art is made inaccessible to the general population, laypersons are marginalized and, ultimately, consider art to be elitist, honorific, and irrelevant to their everyday lives.

The Challenges Grow. And So Should We.

In addition to the necessity for art educators to interact with the layperson, it is imperative that we stay abreast of as many issues and ideas as possible in order to work collaboratively with colleagues and with students and their families in facing today's ongoing challenges of life and learning.[16] All educators must help today's children realize that their "small-scale accomplishments applicable to localized contexts and communities" (Hamblen, 1995, p. 48) are special and precious. For art educators and art education researchers who are exploring diversity within cultures and societies, there is widespread acknowledgment that many voices deserve and need to be heard. The voice of the people is a critical component in communication and understanding, especially when these efforts are intended to be "applicable to localized contexts and communities" (Hamblen, 1995, p. 48).

---

[16] Pinar's currere (1995, p. 578) emphasized the lifelong process of learning, rather than formal, sequential, standardized coursework contained in a specific period of one's life.

Researchers Reaching Out

In response to the charge to study issues and topics for research in art education, for example, the National Art Education Association's (NAEA) establishment of a Research Task Force represented a considerable change in attitudes within the field of art education toward research. In her 1979 article "An Historical Explanation of the Schism Between Research and Practice in Art Education," Erickson had observed that "no predominant theory has emerged to unify the field" [of art education and art education research] (p. 7), echoing Eisner's (1972) conviction that the field of art education was "in need of a generally-accepted view of research" (p. 8). Ettinger (1987) was concerned about the lack of credibility in research by art educators, and stressed the need to understand the underlying structure of whatever methods the researcher uses. Erickson (1979) went on to encourage art educators to learn the research methods of related disciplines: psychology, anthropology, history, and philosophy.

As a result of Burton's (1991) questionnaire which was intended to identify the most prevalent concerns of art educators, including (a.) what should and/or can be researched and (b.) how to get teachers involved in research participation, a group of distinguished administrators, researchers, and members of organizations outside of NAEA met in Annapolis, Maryland, in 1992 to establish the NAEA Research Task Force, which (as of February, 1998) consisted of a variety of sub-task forces: demographics, conceptual issues, curriculum, instruction, contexts, student learning, evaluation, standards, and teacher preparation (Zimmerman, 1998, p. 3). Chaired by recognized and respected art education scholars, the task forces encouraged research in

each of the above areas. Especially relevant to the focus of this dissertation has been the identification of context--in which pluralism and multiple voices are acknowledged--as a major area of research. At annual NAEA conferences throughout the country, a variety of opportunities continue to be provided to increase one's awareness of and involvement in the mission of these research task forces. In just a few decades, the research arm of art education has contributed significantly to research that recognizes and honors the cultures and histories of all people.

Directions Today

That the richness and diversity of people and what and how they learn continues to be recognized and taken into account is reflected in such scholarship as multiple intelligences (Gardner, 1983; 1990), the brain (Abbott, 1997; Sylwester, 1998), common sense (Sternberg, 1985; 1986; Wagner, 1987), and others. Philosophers including Gablik (1991) and Greene (1995) have shared in an urgent call to the "reenchantment of art" and "releasing the imagination." Campbell (1988) and Gablik (1991) warned that our technocratic, rational approach to learning and living has robbed us of the power of myths and spiritual consciousness. Gablik (1991) said we need to develop a "collective dreambody" (p. 46) and "forms emphasizing our essential interconnectedness rather than our separateness" (p. 6). Arnowitz and Giroux (1991) called for a language of learning and teaching that embraces the voices of others.

> What is being argued for is a language and social practice in which different voices and traditions exist and flourish to the degree that they listen to the voices of others, engage in an ongoing attempt to eliminate forms of subjective and objective suffering, and maintain those conditions in

> which the act of communicating and living extends rather than restricts the creation of democratic public life. (p. 191)

A recent development that bears witness to the ways in which art educators have been increasingly engaged in reconceptualizing philosophical orientations within the field as well as responsive to the "human element" (Pinar et al, 1995, p. 102) has been the shift by the Getty Education Institute for the Arts from their original DBAE (Discipline-Based Art Education) approach in art education to what is now called "Comprehensive Arts Education." In its original format--which in and of itself in the mid-1980's was a revolutionary shift in paradigms for art education--DBAE focussed on the four disciplines in the field: production, history, criticism, and aesthetics.[17] This format, however, was frequently criticized by Chalmers (1992, Hamblen (1987; 1990), and numerous others for being biased toward Western art, elitist, restrictive, and modernist. Getty scholars struggled with these objections and others and, in the true spirit of collaborative, responsive education, made adjustments--self-organized--which "extended rather than restricted" and made the DBAE approach more "applicable to localized contexts and communities" (Hamblen, 1995, p. 48). The Getty's altered and expanded guidelines are now referred to as "Comprehensive Arts Education."

---

[17] Some of my colleagues in art education took this approach so literally that they would try to allot an even 25% of each class period to each of these components. While this may appear incredulous to some, this misinterpretation and subsequent anxiety was apparently widespread throughout much of the field of art education.

In this section of the literature review I have traced changes in conceptions of and practices in education research and curriculum. I have made reference to the ways in which these changes have influenced art education as well as to ways in which art education has influenced general research and curriculum. In the next section, I will present a summary of the meanings, applications, and historical interpretations of the paradigms which have generally been recognized and practiced in art education during the past century in the United States. This summary, although highly simplified and generalized, will outline various dominant practices in art education during the last century.[18]

Section 2. Paradigms Practiced • History

The Need to Re-Search

There are numerous reasons that it is important to revisit the history of art education in the United States. Since the practice and meanings of various paradigms in art education have been/are interpreted, communicated, and practiced in countless ways, histories can help to clarify the paradigms that guide/have guided the field. If one is not familiar with the original meaning, origins, histories, and ongoing (re)interpretations of various paradigms, considerable misunderstanding, overuse, and misrepresentation of

---

[18] In Chapter 5: "Findings" of this study, the reasons that laypersons have given for their support of art as a required subject in the K - 12 public school curriculum will be analyzed and assigned to corresponding paradigms which have been/are practiced in art education.

these paradigms can occur. Language and assumed meanings of words or phrases used to describe paradigms can be part of the problem.

For example: the Louisiana Curriculum Guide (1998) development committee summed up the "aesthetics" component of the current art curriculum guide as "beauty." Dictionaries and scholars alike often use "beauty" as a synonym for aesthetics. However, when one studies the interpretations and examples of aesthetics as presented by various artists, writers, and scholars, one realizes that "beauty" is but one possible interpretation of the concept of aesthetics. Would one describe Picasso's "Guernica" or Munch's "The Cry" as "beautiful"? Are the serigraphs of Andy Warhol "beautiful"? A synonym for a concept such as this ("aesthetics" = "beauty") can unfortunately become a cliché. In her recommendation to seek clarity and precision in one's understanding of ideas (in general, not just in art education) Suzanne Langer (1957) had said:

> (T)he fact that an important concept has been used in confused or questionable ways does not prevent anyone from using it properly. It merely saddles the careful user with the rather heavy task of clearing away the adventitious meanings that cling to it, and their equally irrelevant implications. (p. 61)

I designed Figure 2.1 to provide (a.) an overview of key paradigms in art education (with some of the [re-]emerging, more recent paradigms in brackets), as well as (b.) an overview of the trends in research methodologies, and (c.) the corresponding emphases in overall curriculum from those same time periods, both of which were discussed in the previous section. Although there are numerous art education history texts, I have referred to Kern's (1985) study of curriculum guides used throughout the

country during 1870 - 1990 to provide the chronological order for paradigms generally (assumed to have been) in practice. In the remaining chapters of this study, the reasons given by laypersons for their support of art in the K - 12 public school curriculum will be identified and categorized; then, when applicable, compared to corresponding paradigms that are or have been practiced in the history of art education.

I have grouped the paradigms practiced in the history of art education in the United States according to the overall curriculum foci suggested in Tyler's (1949) Basic Principles of Curriculum and Instruction, in which Tyler classified paradigms as being either child-, subject-, or society-centered. For example, in the Picture Study Movement of the early 1900s, learning about "great" art was considered a way of informing and thereby developing a better citizenry. In this instance, the paradigm's emphasis was primarily society-centered. The discipline of art itself is the cornerstone of a subject-centered curriculum. Teaching drawing (as Walter Smith did in the 1870s) to better train textile designers to work in floundering American factories was subject-centered, as are today's efforts to teach the development and use of computer graphics.

The development, improvement, self-realization, and emotional well-being of the student/child were emphasized in the child-centered curriculum. In the mid-20th century focus on expression and self-expression, art was not the object; experience was the object (Dewey, 1934). The art room was as a place for stimulating a child's creative abilities and cultivating the child's expressions of self. The currently emerging "Comprehensive Arts Education" of the Getty Education Institute for the Arts paradigm focusses all three areas: society, child, and subject.

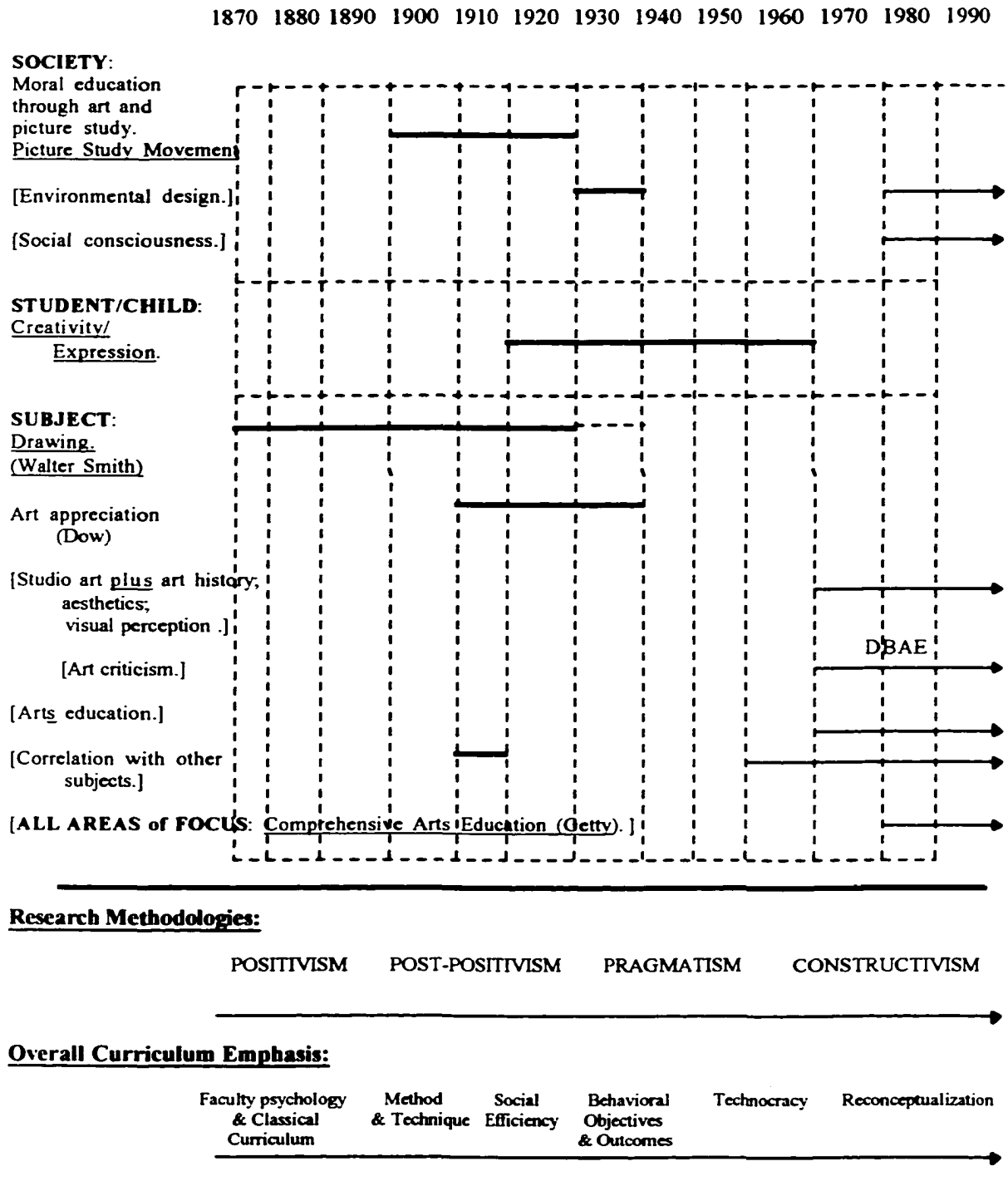


Figure 2.1
Paradigms • Research Methodologies • Curriculum Foci

Where the paradigm was clearly dominant in practice, the line is solid. This is not to suggest that a great deal of overlapping did not occur. Certainly, these paradigms did not appear or exist in as clearly defined ways as Figure 2.3 might suggest. The intent of Figure 2.3 is as a guide and overview only.

The Need to "Draw a Straight Line"

Hamblen (1985) described art education in the 18th and 19th centuries of the still-young America as being based on "European models of instruction and academic aesthetic standards" (p.114). Tedious copywork and strict accuracy (such as drawing straight lines without a ruler) were emphasized in classrooms where the predominantly elite, upper-class male studied art, primarily drawing. As the country moved toward increased manufacturing and subsequent urbanization, skills in drawing continued to be emphasized "for purely intellectual purposes" (Efland, 1990, p. 114), as well as the study of art for the development of morality and citizenship (Hamblen, 1985). As part of America's move from an agrarian economy to an industrial one, raw materials were mined, molded, and forged to produce goods for worldwide distribution. Workers were extensions of machines. Many of them needed special training in mechanical drawing in order to be designers of textiles and goods.

Disappointment with the effects of industrialization--depersonalization, urban slums, child labor, exploitation, and out-and-out greed--elicited the transcendentalists' belief that communion with nature via the development of one's perceptions was the ideal way to achieve harmony with God. The transcendentalist educator Amos Alcott--who believed that the "pure" ideas of a child could be drawn from the child--and the

writings and methods of the German educator and founder of "kindergartens," Friedrich Froebel--who believed that "(I)nner mental development moves outward in the expression of the self, and the outward moves inward in the realization of the self" (Efland, 1990, p. 121)--influenced Elizabeth Peabody, the founder of the first English-speaking kindergarten in the United States in 1860. In America, this budding public kindergarten school movement was promoted primarily by middle-class women.

The importance of child's play was crucial in Froebel's philosophy, for play was "an active representation of the inner self," and self-expression revealed "the nature of the child's soul" (Efland, 1990, p. 122). Froebel's conviction that art could provide a way of "unfolding" a child's potential included his development and use of "gifts and occupations"--a combination of toys and art materials designed to elicit an understanding of unity and harmony (of the child's mind) through diversity of activity and self-realization via experience and expression.

Children Blooming • Business Booming

Meanwhile, the flood of immigrants to the United States was presenting additional challenges for social and educational systems. Business and industry needed these new Americans, many of them unskilled, to be trained for jobs (such as industrial drawing) and to be indoctrinated with the ideals of a democracy (such as studying "great" works of art was thought to provide). Thus, the marriage of philosophically different objectives took place: (a.) the art activities in early childhood education (involving play, self-motivated learning, learning through experience, and self-realization) and (b.) art education practices which served business's interests (training for vocations

and good citizenship). Art education's position in public education was uncertain, unbalanced, and philosophically eclectic, a condition many scholars (Siegesmund, 1998; Erickson, 1979) would lament continued throughout the 20th century.

As the 20th century approached, Darwin's revolutionary theory of evolution (1859) was taking root throughout America. As interest in Darwin's theory of evolution and other scientific methodologies increased, Granville Stanley Hall's belief that the child is significantly different from the adult emerged. Hall's Child-Study Movement represented an important breakthrough in studying the child. Hall believed not only that a child's development evolved as did the species, but also that "the mind of the child was *qualitatively* different from that of an adult" (Eisner, 1972, p. 40, italics in the original). A child's development was essentially a recapitulation of the development of the human race. Hall believed that curriculum should meet the needs of children and that art, in particular, could provide children with opportunities for the natural development of cognition via creative self-expression. His studies influenced the work of educational philosophers, including Earl Barnes and the Englishman Ebenezer Cooke, who examined the interaction of children with art activities. Barnes believed that a child's love of drawing could evolve into written forms, "thus bring(ing) drawing into its true place as an art of expression" (Barnes in Efland, 1990, p. 162). Cooke, an early advocate of scientific observation in pedagogical practices, rejected authoritarian biases in education and, thereby, "anticipated the movement toward self-expression in art education" (Efland, 1990, p. 162).

Francis Weyland Parker considered the arts to be central to the curriculum and believed that "(T)eachers can help children through experiences that help them attend to objects in their environment and through helping them express their understanding of what has been attended to. Attention and expression were thus the core of his method" (Efland, 1990, p. 168). John Dewey (1934, 1902/1990b) shared Parker's belief that children need to be involved in their learning from and through experiences that are of great interest to the child. Dewey and Parker were pioneers of Progressive Education (Efland, 1990). Whereas Parker valued the child's engagement with the environment as a way for the child to attend to the world around him/her, Dewey valued immersion in the daily tasks of social groups. Both Dewey and Parker believed that children learn best in the world of "real experience" and encouraged self-directed study. Progressivists encouraged the teacher to be facilitative, rather than prescriptive; supportive and non-intrusive, rather than directive. They saw the arts as

> first of all directly related to play, a natural aspect of childhood; they (the arts) were preverbal and nonverbal, hence made communication possible in ways other than through spoken and written language; they tapped the imaginative powers of children, hence they could develop the child's creativity. (Eisner, 1972, p. 49)

Progressivists considered play to be an important way for children to practice for life experiences as well as to acquire skills of social adaptation. Dewey considered play to be "the transformation of activity from a state spontaneous and impulsive to a state organized, controlled, purposeful and directed" (Doll, 1978, p. 9). [In his studies of the everyday, non-school art of children, Wilson (1972; 1984; 1997) suggested that art activities, like play, are the child's way of rehearsing for adult life.]

Art in education had great friends in Dewey, Hall, and Parker, all of whom were convinced of art's special place in education. They were supportive as well of expression and self-expression as critical components of the education and fulfillment of young people. The aim in art education had changed "from teaching art to educating the child through art" (Soldan cited in Hagaman, 1985, p. 86).

Sigmund Freud, for example, believed that the process of making art could serve as a key for unlocking the unconscious self and encouraged the making of art for the purpose of emotional release and the unraveling of complex human emotions. Not only were Freud's ideas mirrored in the work of Surrealists such as Dali, Ernst, and Magritte, but art in education was becoming increasingly aligned with the emphasis on self-expression as a way for a child to deal with the world. Freedom of expression was thought to contribute to the development of better individuals. The process of making art was omnipotent. Product held little importance.

"Prove It!"

Meanwhile, the scientific movement focussed on developing psychological tests in order to measure academic ability and potential. German psychologists from the 1900s to the 1940s, for example, studied the effects of heredity and environment on a child's giftedness in art, influencing similar studies in America (Zimmerman, 1985). Was art (or any aptitude) a "gift" (inborn), or was it teachable? The nature vs. nurture debate was in full swing. Early studies (such as the Goodenough 1926 "Draw-a-Man" test, which was designed to measure intellectual maturity) suggested that one is either born with artistic ability or is born into a socio-economic class in which one can devote

more time and attention to reflection and "the good life" of multiple experiences, influences, and opportunities. What were the measurable benefits of studying art, if any? There was little "evidence" that art in a public school curriculum designed for all children could contribute to the acquisition of measurable skills, such as reading or math, much less to creating dozens of brilliant artists. What was the connection of creativity to art? What evidence of outcomes could justify art's existence in schools? While these and other concerns began to challenge the importance of art in the curriculum, the paradigm of art for expression and self-expression continued to thrive.

A Child Shall Lead Them

While the Progressivists believed that improvement of the (individual) child resulted in the improvement of society, thereby emphasizing both a child-centered and a social-centered focus in education, the child-centered focus alone emerged in the work of Harold Rugg and Ann Shumaker. Authors of the 1928 text The Child-Centered School, Rugg and Shumaker "posited the artist as the model for the reform of education" (Efland, 1990, p. 193). The rugged, rebellious, anti-establishment individual (or "bohemian") was the trademark of an Expressionist. The Expressionists--including DeKooning, Rothko, and others--"sought to develop pictorial forms which would express their innermost feelings rather than represent the external world" (The ART Book, p. 504). A by-product of this focus was the belief that the study of art was a way of teaching "creativity" and "divergent thinking," which could be transferred to other fields, such as engineering, math, and science.

Expression • Self-Expression

In the mid-1900s the overwhelming focus in American art classes was on expression/self-expression and the development of creativity. One has only to read a few chapters of Lowenfeld's classic text Creative and Mental Growth (1943) to realize the importance that Lowenfeld assigned to what he passionately believed the outcomes of art education to be--self-expression and the development of creativity. In reading this text and others, the image of the teacher as a pseudo-therapist rather than as an art educator laboriously emerges, which, perhaps, contributed to a long-standing perception of art in schools that art class was a place for fun and self-expression. Other art educators who advocated an emphasis on a child's need for self-expression included Viktor D'Amico, Natalie Cole, and their Austrian counterpart, Franz Cizek. Cole's 1940 text Arts in the Classroom is a classic example of the "feel good" approach to encouraging self-expression. Cole's (1940) statements such as "So praising - praising - praising, we grow" (p. 90) and "Instead of worrying and trying to think things beautiful, you just feel them inside and they come out that way" (p. 45) were framed in language that was highly accessible and user-friendly (to the layperson). [19] The kind of language and terminology that was in use during this time contributed to perceptions about art education by the layperson that extend into the present.

---

[19] Logan (1955) marked the ascendancy of the child's freedom of expression and "need for creative experience with materials to be physically handled and shaped" (p. 154) with the 1924 publication of Margaret Mathias' text The Beginnings of Art in the Public Schools.

Enough Already!

Eventually, the popular practices of the 1930s, 40s, and 50s, which had focussed on expression, self-expression, and creativity, became associated with both a laissez faire approach and permissiveness in the classroom. The National Assessment(s) of Educational Progress in 1974 and 1979, for example, suggested that there needed to be more "development of art making skills...includ(ing) more instruction about perceiving, responding to, and evaluating aesthetic aspects of art works if students are to become artistically literate" (Zimmerman, 1984). Although the Getty's plan for Discipline-Based Art Education--an approach featuring art production, history, criticism, and aesthetics--was already "in the works" by the mid-1980s, the tenacity of the view that art allows for expression and self-expression and develops creativity continued (and continues) to be very much a part of the laypersons' stereotypes about art and art education.

A Shift from Child to Consummation

Gablik (1984) said that concentrated focus on the individual (such as encouraging children to be "expressive") contributed to "a negative attitude toward society, and the sense of a culture deeply alienated from its surroundings" (pp. 119 - 120). Blandy and Congdon (1988) called for "the need for collective purpose and involvement within communities" (p. 244). Bersson (1987) believed that emphasis on the individual lacked social relevance due to its

> narrow focus on the individual self, its ahistorical/asocial world view (i.e., individual development as largely free and independent of social context), and its

> noninvolvement with and even avoidance of the larger world of social and political activity (p. 79)

and called for "a balance or integration of individual and social goals" (p. 81). The purpose of expression, said Campbell (1988) should be "neither release nor ecstasy for oneself" (p. xv). There should be, rather, the elements of self-control, structure, the presence of order, and interaction between artist and viewer. Arnheim (1971) said that "the impulse to produce orderly arrangements is inbred by evolution" (p. 3), and echoed Campbell's emphasis on interaction. Dewey (1934) warned that when expression (by the artist) lacks a pursuit of equilibrium and the intent for consummation (with the viewer), it is simply a "spewing forth" (p. 62).

In order for an artwork to be complete (and, therefore, social), it must, said Dewey (1934), be consummated by interaction between the artwork and the viewer or audience. "Art would not amplify experience if it withdrew the self into the self nor would the experience that results from such retirement be expressive" (Dewey, 1934, p. 103). Feldman (1970) concurred. "(T)he child artist has to learn that his creative expression is a type of transaction with someone else, not just himself" (p. 51).

Back to (More Than) the Drawing Board

The child-centered paradigms of expression, self-expression, and creativity were eventually considered not only permissive but unproductive. Americans were behind in space exploration and the Cold War was in full force. Scholars who had convened for the Woods Hole Conference in 1960 were alarmed by the lack of quality and results in American education, especially in math and science. Bruner's (1960) summation of the

Woods Hole Conference included the recommendation that disciplines needed to re-focus on the subject matter in disciplines themselves. Influenced by Bruner, Barkan (1965) at the 1965 Penn State Conference, called for a revolutionary shift in art education from primarily emphasizing studio activities (especially those directed at expression/self-expression and the development of creativity) to a model that also included art history and art criticism. Soon after the formal introduction of the original DBAE approach (which also encouraged sequential art curricula, evaluation of outcomes, and district-wide implementation) in the mid-1980s, numerous scholars began to point out some of its shortcomings. The primary objections by Chalmers (1992), Hamblen (1988, 1990, 1997), and others was that DBAE was biased toward Western European art, was content-specific, and focussed on prespecified outcomes. Karen Hamblen, who was one of the central figures in generating ideas for an altered, more expansive vision of DBAE, referred to such needed adjustments as "Neo-DBAE," "Second Generation DBAE," and "Pre-DBAE Revisionism" (1997). Hamblen and Chalmers (1992) were concerned that DBAE was not only elitist, but that DBAE did not embrace multiculturalism and critical consciousness.

A brief survey of the history of art education practices and the various shifts of paradigms which have occurred (and will, hopefully, continue to occur) are helpful in understanding that art education is a field that is and needs to be flexible and responsive to the needs of the general population and the world in which we live. Past practices

and philosophies amplify the fact that art education has been/is anything but static.[20] Referring to art education's subject-centered emphasis in the late 1800s on teaching industrial drawing, for instance, does not suggest that a paradigm similar to it will not surface in the years ahead. Such a history is valuable in showing that paradigms can, in fact, come and go.

Consider, for example, the enthusiasm of Hoffa (1961) and others for the idea of transfer. This paradigm has re-surfaced in the 1990s and has numerous champions. The needs of schools, children, and society fluctuate as well. In the following review of several contemporary advocacy materials, I will identify the paradigms in art education that are most frequently and currently being promoted for today's schools, with the suggestion that these voices often reflect the perceived needs within today's learning and working communities.

Section 3. Paradigms Promoted • Advocacy

Why Look at Advocacy Materials?

Just as lobbyists are hired by corporations and businesses to represent and promote the ongoing concerns and interests of their clients in local, state, or national legislative policy proposals and related expenditures, the publication and distribution of advocacy materials are often used to promote the ideas, products, or services of

---

[20] It was certainly not Callahan's (1962) intention to honor the field of art education by referring to it as a "non-solid" course, but, ironically, he did it great honor by labeling it thusly, for, at its best, art is a fluid, ever-changing, ever-adjusting human response to life.

educational institutions or associations. Whether or not these institutions or associations are for profit, such advocacy materials require essential and considerable investments of time, energy, and capital. In response to the perceived need to address various issues in education, advocacy materials are used by both defenders of the status quo and proponents of change as they contend for positions and causes that they consider to be important.

Not only do historical accounts reflect shifting philosophical and/or practical influences on ideas about and practices in art education, but advocacy materials, as well, can provide stimulating, challenging, and helpful ideas. Even if one perhaps considers these materials to be exaggerated hype, or examples of one's "singing to the choir," i.e., publications that simply tell people what they want to hear or perhaps already believe, these publications can provide valuable information to the general reader/audience, often including the layperson, as well as to those persons more directly involved in formulating educational policy. Furthermore, the priorities advocated in these publications not only often reflect the socio/economic/cultural climates of various time periods, but are usually presented in language that is user-friendly and easily understood by the general population. It is proposed that a study of paradigms advocated in literature that is intended for the general population can provide ideas about commonly shared ideas about art education and the language used to communicate them.

The Need for Advocacy

That much of contemporary advocacy is directed toward persons who (can) effect change at the "grass roots" level, i.e., laypersons, and that the layperson's voice

can be potentially vital and invigorating in the determination of art education's place in public schools was reflected in the research of various scholars. Rushlow (1998) said that the current national momentum in favor of including the arts as a basic in the curriculum has been and must continue to be vigorously supported by advocacy efforts at the grass roots level. Rushlow (1998) recommended activism by practitioners in art education to improve the position and quality of art education at the local level and recommended ways in which the art educator can be an effective arts advocate. Her recommendations included: taking the lead and initiative to lead; developing a positive attitude; encouraging others (especially laypersons such as parents) to lead; reading literature about the trends and issues in art education; performing and publishing research; learning new skills; using skills learned; being a part of the school; developing a strong art curriculum; and, making the system work for present programs and needed changes by being politically active and involved.

Peterson-del Mar (1994) concurred that coalition building and collaborative restructuring require opening up the schools to community members' concerns, conversing with them about necessary changes, and working with them to implement agreed-upon reforms (p. 2). The Goals 2000: Arts Education Partnership packet (n. d.) included information and guidance for local advocacy campaigns, as did Langan's (1994) monograph for the National Assembly of Local Arts Agencies. Dunn's Promoting School Art: A Practical Approach (1987) also offered ideas for advocacy at the local level. Stanley Litow (in Getty, 1997), President of the IBM International Foundation said that

> Unless the case for arts education is presented to school superintendents, school board members, governors, and state legislatures, next year school districts will spend $330 billion in the same ways they spent it this year. For spending priorities to change, the benefits of arts education must be documented, connected to standards, and presented to the school districts. (p. 14)

Current Trends and Rationale for Art Education as Indicated in Advocacy Materials

A review of several major advocacy publications (in circulation since 1996) featuring the reasons given by professional art educators, businesspersons, policymakers for education, and educators in general for the inclusion of art in the K-12 public school curriculum included:

Group I:

1. Americans and the Arts: Highlights from a Nationwide Survey of the Attitudes of the American People Toward the Arts (American Council of Arts, 1996)
2. The Arts and Education: Partners in Achieving Our National Education Goals (National Endowment for the Arts, n. d.)
3. Good Schools Require the Arts (Kennedy Center Alliance for Education, n. d.)
4. Eloquent Evidence: Arts at the Core of Learning (General Electric, National Assembly of State Arts Agencies, and National Endowment for the Arts, 1996)
5. Arts in Education: From National Policy to Local Community Action (National Assembly of Local Arts Agencies, 1994)
6. Art Education for the New Millennium (National Art Education Association, 1998)

Group II:

1. Education Update - special issue on the arts in education (Association of Supervision and Curriculum Development, 1998)

2. Imprims : "The fourth 'R' in education: Reading, WRiting, ARithmetic, and ARt" (Hillsdale College, 1998)

3. Principal: "Arts in education" (National Association of Elementary School Principals, 1998)

4. Bulletin: "Arts education: The new basic" (National Association of Secondary School Principals, 1998)

5. The Arts: Partnerships as a Catalyst for Educational Reform (California State Department of Education, 1994)

6. Resolutions (National Education Association, 1997).

Group III:

1. "Educating for the workplace through the arts" (Special advertising section in Business Week, 1996)

2. Arts Education for Life and Work (Getty Education Institute for the Arts, 1997)

These selections fell into three basic groups:

Group I: publications by national arts agencies intended primarily for their membership, affiliates, and/or patrons; Group II: publications from national education associations serving an audience of educators, including, but not limited to, supporters of arts in education; and, Group III: special advertising material funded by the Getty Institute in Business Week (1996) and their publication excerpted from presentations at "Educating

for the Workplace throughout the Arts," a 1997 conference sponsored by the Getty Education Institute for the Arts in cooperation with Business Week (1997).

Group II and Group III of these advocacy materials were analyzed, because the audiences served were presumably less biased toward including arts in the curriculum than persons on the subscription or mailing lists of arts agencies. In addition, it was presumed that these two groups were targeting audiences comprised, in great part, of laypersons (non-professional art educators). In the following analyses, frequency of the inclusion of various paradigms was determined.

Group II reflected the emphasis on art as a basic skill, not only a noteworthy perspective in and of itself, but of particular note since the first four of these publications appeared in or after the spring of 1998, suggesting that support for art as a basic component of the curriculum is strong.

The publications in Group II are listed in the following columns of Figure 2.2:

A: Education Update

B: Imprims

C: Principal

D: Bulletin

E: The Arts: Partnerships as a Catalyst for Educational Reform

F: Resolutions

When an overall idea about art education was expressed, I indicated its inclusion in the material with the symbol: • .

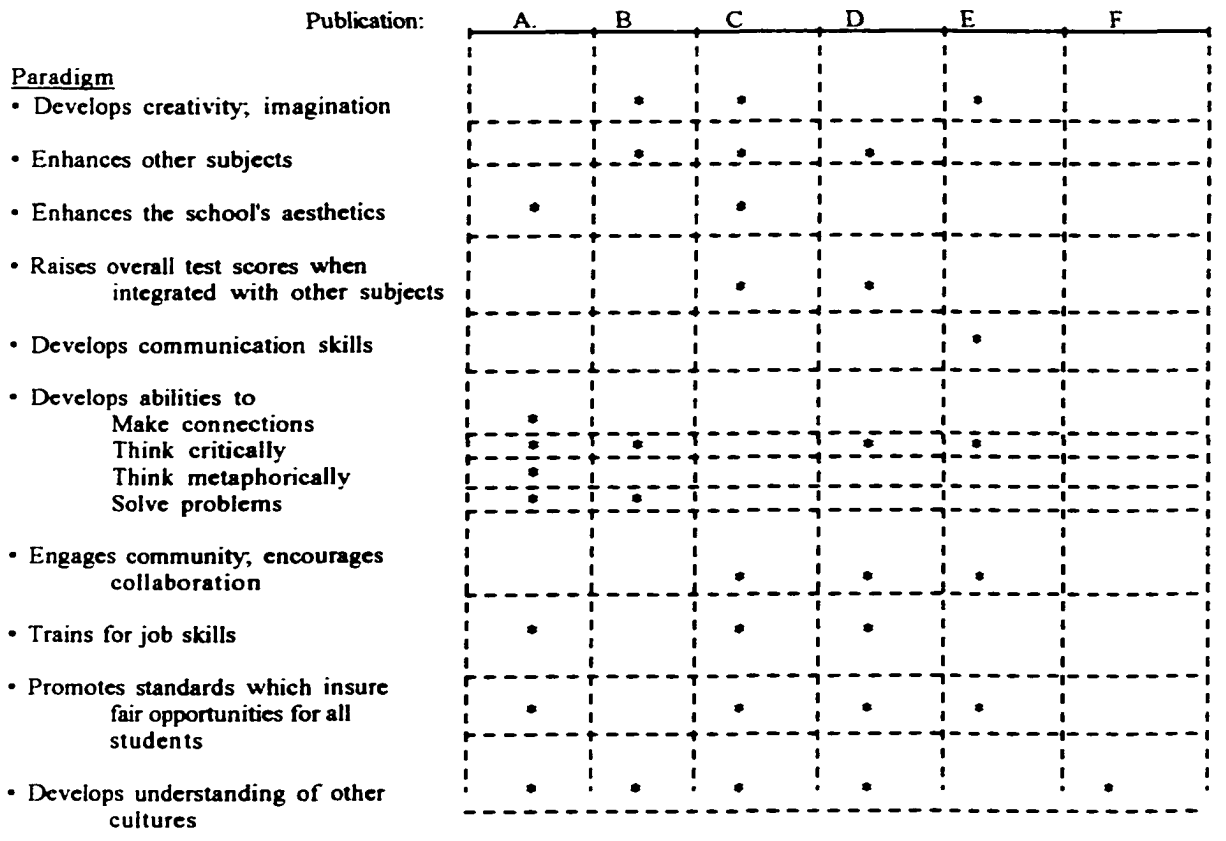


Figure 2.2
Paradigms Promoted in Group II According to Each Publication (A - F)

A conceptual analysis of the articles in the Group II publications indicated that the most frequently cited reasons for supporting art in the curriculum were (in order of preference) that (a.) the study of art develops the understanding of other cultures, (b.) an art curriculum based on national standards provides equal opportunity for quality education in the arts for all students, and (c.) the study of art develops one's ability to think critically. The two publications that included all three of these reasons (among others) for supporting the arts in education were Education Update (1998) and Bulletin (1998).

The significance of analyzing these advocacy publications is to (a.) identify the paradigms most frequently cited, (b.) determine the (previous) existence, if any, of these paradigms in past or current practices in art education, and (c.) look for possible paradigms that have not yet emerged or been identified. Each of the paradigms most frequently cited in these publications will be discussed in the sections which follow.

• Multiculturalism and Cultural Diversity

A focus on understanding other cultures embraces not only those cultures not geographically situated in the United States, but also the bi-ethnic, bi-racial, and inter-ethnic families which comprise those "family constellations vastly different from the traditional configurations most teachers and administrators have known and experienced in their lives" (King, 1998). In addition, many scholars, including Bersson (1981), Blandy and Congdon (1991), Chalmers (1992), Jones (1984), and McFee (1995), have called for contextual and cultural relevance and pluralistic, cross-cultural dialogue in art education, including Clark's (1998) reminder that "(S)tudio activities based on the postmodernist conception of the artist refocus energies away from the production of novel forms toward the critical interpretation of cultural interactions" (p. 9). Indeed, the challenge to genuinely acknowledge and honor multiculturalism faces all of today's educators. The Getty publication--Arts Education for Life and Work (1997)--stated that a spirit of collaboration needed in business requires understanding and respect for different cultures and points of view (1997). Chalmers (1992) said that "cultural understanding could be one of the most important reasons for learning about the arts"

(p. 19), a belief repeatedly discussed in the text Postmodern Art Education: An Approach to Curriculum (Efland, Freedman, & Stuhr, 1996).

• Standards and Assessment

Langan (1994) proposed that current art education reform--including national education goals, the development of national curriculum-content standards, and programs for national assessment (such as the NAEP--the National Assessment of Educational Progress--1974 and 1979)--accounted for the increase in a "concordant tone" of messages by various arts educators and organizations. The current emphasis--local, state, and national--on accountability and ways to meet this challenge within the field of art education seems to have given the arts in education a more credible place in overall curriculum. Portfolio assessment, for example, originated in studio production, but is currently utilized in many non-art classrooms. Langan (1994) also proposed that the growing need for and practice of professional research and development has contributed to a greater acceptance of arts in education within the education community.[21]

• Transfer: Critical Thinking; Cognitive Outcomes; The Imagination

That the study of art develops one's ability to think critically frequently appeared in the Getty publications (1996; 1997) as well--cited 8 times. Not surprisingly, the Getty advocacy materials in Group III. focused on outcomes that can presumably contribute to the interests of business. Other outcomes most frequently

---

[21] Gregorian's (1997) list of ways to improve today's schools included the revitalization and presence of art education in schools, which, according to Gregorian, brings students together, promotes teamwork, and develops creativity and the imagination.

cited in the literature of Group II were that studying art (a.) contributes to the education of a "skilled workforce" (including, for example, teamwork and communications skills)--cited 14 times--and (b.) "develops the imagination"--cited 7 times (Business Week, 1996).

Numerous scholars (Bickley-Green, 1995; Hoffa, 1961; Winslow, 1939) believed that the study of the arts as well as the study of other subjects can contribute to the development of critical judgment, critical thinking, and the imagination.[22] For example, the Fall, 1998 issue of the Association for Supervision and Curriculum Development's Curriculum Update was devoted to science in education, in which Eckman (1998) cited Gerry Madrozo, director of the Mathematics and Science Education Network for the University of North Carolina: "Science really deals with everyday things. When the leaders of Fortune 500 companies are asked what important skills workers of the future will need, they stress critical thinking, problem solving, computing, and teamwork skills," which, according to Madrozo, are developed by the study of science (p. 7) These skills were identical to those posited in support of art in education by the Getty publications, as well as others, including The 1997 - 1998 Resolutions of the National Education Association (1997). The Resolutions stated that artistic expression "is basic to an individual's intellectual, aesthetic, and emotional development"; that fine

---

[22] Others (Eisner, 1972; Hamblen, 1993) were careful to remind us that the suggestion that the study of art improves, for example, math skills, not only diminishes the uniqueness of art, but places art at the service of other disciplines. "Mathematics is not taught to improve artistic skills. Why should the converse be promoted?" (Hamblen, 1993, p. 191).

arts "transcend cultural barriers, foster multicultural understanding, and enhance critical thinking skills"; and, that

> every elementary and secondary school curriculum must include a balanced, comprehensive, and sequential program of fine arts instruction for all students taught by a licensed specialist in a facility or room designed and equipped for that purpose. Resources must be provided to maintain and upgrade materials and provide for emerging technologies. (Section B-22. n. p.)

Perkins' (1981) studies of scientists, writers, and artists who have demonstrated critical judgment, critical thinking, and imagination, indicated that not only are these skills virtually impossible to analyze, measure, and explain, but that it is equally difficult to account for their origins. Perkins proposed that these traits are not so much the result of exceptional abilities as they are of using a combination of familiar mental operations in exceptional ways. Perkins (1981) suggested that creativity is a form of sensitivity to the ordinary and would have agreed with Doll's proposal (1996) that immersion in "richness, rigor, recursion, and relation" (p. 25)[23] provides fertile ground for a flexible mind capable of responding to life's possibilities as they occur. Among the many philosophers, anthropologists, and educators who have devoted considerable scholarship to the ability of human organisms to respond to life's possibilities and reorganize the self when necessary have been Bateson (1979), Dewey (1934; 1990), Doll (1996), Jackson (1968), Kauffman (1995), and Sacks (1970; 1996).

---

[23] Simon (1999b) added reflection and rest.

In his discussion of complexity theory and the human ability to self-organize, Doll (1996) analyzed and clarified the history and evolution of our modern methodization of teaching for knowledge[24] rather than guiding for thinking, methodization that clearly does not meet today's complex needs in education. According to Doll, Ramus (16th century) valued the clear presentation, rather than the effective communication, of ideas, and logical and uniform, rather than experiential and personal, learning.

Dewey (1934), on the other hand, said that the concept of the mind as a separate unity made the mind nothing more than "a dead lump" (p. 264). Dewey emphasized interaction, transaction, and emergence. Kauffman (1995) proposed a mixture of stability and flexibility. In their support of a basic, sequential art curriculum, Drs. Gordon and Constance Gee (in Getty, 1997, n. p.) offered the reminder that "just as exposure is not education, information is not knowledge, and access is not comprehension" (p. 10). Critical thinking skills are apparently the result of complex and interwoven concepts and ideas, or, "an interconnecting web or lattice" (Efland, Freedman, & Stuhr, 1996, p. 116).

"Thinking skills," including "seeing things in the mind's eye" were included in the SCANS (U.S. Secretary of Labor's Commission on Achieving Necessary Skills. 1991) list of competencies and foundations (requirements for competencies) for the

---

[24] The Nashville Public School System--mentioned in Chapter 1--has adopted Hirsch's "Core Knowledge Series" which is based on Hirsch's thesis "that much of the decline in America's educational standards has occurred because vague 'skills,' not information, are taught" (1999 website: www.kidssource.com).

workplace (1991). Sanders (1998) developed an approach for "visual thinking" for the use of businesspersons to anticipate future trends in business. Eisner (in Getty, 1997) referred to imagination as

> the ability to visualize situations and consider in the mind's eye the rightness of planned action. The cultivation of imagination is one of the most precious human resources, but it is not on the agenda of the American education reform movement. It ought to be at the center of educational aims. (n. p.)

In her eloquent text, Releasing the Imagination, Greene (1995) addressed the development and importance of this attribute.

> Imagination may be our primary means of forming an understanding of what goes on under the heading of "reality"; imagination may be responsible for the very texture of our experience. Once we do away with habitual separations of the subjective from the objective, the inside from the outside, appearances from reality, we might be able to give imagination its proper importance and grasp what it means to place imagination at the core of understanding. (p. 140)

The idea that studying art creates "links to other areas of learning" (Getty, 1997, p. 2), contributing to critical judgment, critical thinking, and the imagination became an especially appealing paradigm in art education following the shake-up in American education in the late 1950s. The Soviet Union had just launched Sputnik (in 1957), bringing into sharp focus the fact that Americans were behind in the race into space. Scholars at the 1959 Woods Hole Conference--convened by the scientific community to address perceived deficiencies in science and math education--determined that there was a need in American education for creative thinking, divergent thinking, and integration of subjects (Bruner, 1960). The child-centered focus in art education on adjustment, development, self-expression, world peace (people get better through art), and

creativity, had run its course, and the need was great for a shift in paradigms. This shift occurred in response to the perceived need to focus on art as a subject in and of itself (intrinsic study). According to Efland (1990), Lowenfeld continued to choose the path of promoting art studies for the development of creative problem-solving skills, which Lowenfeld believed could transfer to other areas of education. Meanwhile, inspired by Bruner's call to return to emphasizing subjects themselves (1960), Manuel Barkan (1965, 1966) led a curriculum reform movement in art education based on the structure of the disciplines, suggesting that art history, art criticism, and art production as practiced by professionals in these fields be incorporated into a plan for art education. This model eventually served in the mid-1980s as the initial philosophical foundation for the Getty Education Institute for the Arts'[25] DBAE: Discipline-Based Art Education (Zahner, 1992). Statements such as "minds expanded by arts experiences learn other subjects, and know how to use the knowledge" (Price, 1997), which can contribute to oversimplified ideas of instrumentalism and transfer, appeared frequently in most of the reviewed literature. The popularized, simplified concept of transfer in cognitive development suggests, for example, that if students listen to Mozart or study geometric quilt patterns (Bickley-Green, 1995; Bickley-Green & Phillips, 1998), their comprehension of math concepts will improve.

Of particular interest in reviewing these advocacy publications was the repeated claim by business leaders that they wanted to develop creative, imaginative, flexible

---

[25] The Getty's original name, changed in 1996, was the Getty Center for Education in the Arts.

workers who presumably will devote their energies to serving the corporate interest. Do businesses really want a workforce capable of independent, creative thinking? How does a business leader impose corporate control on people who are independent, imaginative, and creative? How does business motivate an independent, creative, imaginative worker to contribute his/her best efforts to the "team"? Are creative, independent, imaginative workers satisfied to turn their ideas over to the "big brass" who, in turn, might alter the worker's original idea or intent, and who, certainly, will pocket the greater share of profits from such an idea? What is an idea worth? Who "owns" an idea?

In the early years of textile mills and factories in the United States, there was a critical demand for textile designers. Much of art in education at this time was directed toward the very practical need to train these designers. There was no noble purpose assigned to the emphasis on industrial drawing in the 1870s other than preparing artists who could contribute to the production of American textiles, an industry which was in growing competition with the well-established manufacturers of England. Business' interests in supporting art in education were forthright and plain (Efland, 1990). Are today's American business leaders being as straightforward in their claims of wanting a workforce capable of working together as a team and characterized as being "divergent" and "creative" thinkers?

Eastin (in Getty, 1997, n. p.) pointed out that, as we shift from the age of industrialism to the age of information, world wide networks, telecommunications, and software companies will be increasingly "dependent on visual imagery" (p. 9). Sanders'

(1998) text repeatedly emphasized the need for business persons to develop their "visual thinking" skills. "For a visual thinker, the ability to see and interact with a problem or question is the key to insight. *Visual images activate the deeper levels of awareness and engage the unconscious pre-intellectual mind*" (p. 94, italics in the original). This subject-centered perspective reflects a need directly linked to specific business/industrial demands, such as was the case in art education for textile designers in the 1870s.

Does the study of art contribute to "teamwork"? There are some artists who depend on members of their "team" to complete the execution of their work--the glassblower, Dale Chihuly, and the environmental sculptor, Javacheff Christo, for example. Titian and Rembrandt had scores of apprentices. Teamwork can be part of the making, analyzing, performing and examining of various aesthetic and artistic experiences, such as the production of plays, a ballet, a string quartet, Christo's draped structures, or a quilt crafted by several pairs of hands at a church quilting bee. However, numerous artists make (have made) their works of art in solitude: Van Gogh, Picasso, Wyeth, Rockwell, Cindy Sherman, my grandmothers, me. While artworks might reflect the spiritual and philosophical orientation of an entire community, teamwork can be an outcome of other subjects in the curriculum, and is certainly not particular to art education.

Art as Food for the Soul • Food for the Brain

Eisner (1972), Hamblen (1993), and Lanier (1974) warned us that one must avoid the temptation to make too many claims regarding the outcomes of studying art.

The arts, indeed, demand their own unique place in human development. Ramon Cortines--Executive Director of Pew Network for Standards-Based Reform at Stanford--offered the reminder that the arts are "invaluable in and of themselves. We need no calculus of justification. We engage in the arts, and we ought to teach the arts, because they are a part of what it means to be human" (in Getty, 1997, n. p.). Lanier (1975a) made a similar pronouncement:

> (W)hatever (the) social and educational parameters, the eye is a vital part of the human response mechanism and the capacity for placing meaning and value in the images it provides remains a universal and persistent cultural if not biological phenomenon (p. 186).[26]

Sylwester (1997) said that the arts are merited in the curriculum if for no other reason than the fact that the brain itself has

> developed two separate but integrated systems, and the transcendent movement patterns that characterize the arts often provide the integration between emotion/attention and reason/logic. Only the mindless would suggest that education can function with one system but not with the other. Only the unimaginative would suggest that both systems must be judged by the same criteria of economy, efficiency, and objective measurability. (p. 35)

Research on the brain, such as that by Sylwester, is doing much to influence art's place in education. For example, relying heavily on brain research (which provides the kind of scientific evidence and data so highly esteemed by policymakers) that the presence of

---

[26] Though mentioned only once in the Getty publications, an additional reason given for supporting art as a basic subject in the curriculum was that art provides students an opportunity to do their "personal best," unlike other subject areas in which answers are "right" or "wrong" (Houghton cited by Eastin in Getty, 1997). This reinforces the researcher's opinion that there is a current of anti-methodization simmering beneath today's all too pervasive emphasis on standardized testing and accountability.

the arts is vital to the early development of children[27] and "increases neuron connections--literal pathways in the brain--for learning and remembering," (Sylwester, 1997, p. 35), the school board in Daviess County, Kentucky, has heavily infused their primary schools with the arts, hoping that the class of 2010 will show considerable improvement in academic achievement (C. Wolfe, 1998).[28]

Commonalities

Commonalities which surfaced in reviewing the advocacy issues and materials in each of the groups discussed included: the importance and effectiveness of person-to-person contact and advocacy, especially at the grass-roots (layperson's) level; the distinction between immersion in art education by a specialist in a sequential program and art exposure, enrichment, and/or entertainment; and, the ongoing necessity for members within the field of art education to conform and/or contribute to standards, assessment, and research. Art education in general appears to be taken more seriously by educators in general when these kinds of issues are considered and addressed. All of the publications indicated that art educators themselves, by virtue of the quality of their

---

[27] According to Dowling (1997):
A fully formed human brain contains 100 billion neurons, or nerve cells, as opposed to the lowly worm's 23. The number of neurons, however, is not as important for intelligence as the connections between them. These connections begin to form in the last trimester before birth and continue to create a network until the age of two (p. 61).

[28] Gladwell (2000) warned that we must avoid thinking that loading an infant's senses via toys, art, and/or music is going to assure that the child is intelligent. Why, he asked. is the age of three years the "cutoff point?" (p. 82).

art education programs, their proactive involvement in their community, and their contributions to research, can powerfully influence the place of art education in today's schools. Indeed, there are many who have significantly done this and, hopefully, many more who can and will.

Communication between laypersons (the general population) and art educators is a common thread of thought which appears in all of these publications. It is suggested again that the study of publications such as these can contribute to our awareness of where the layperson "is coming from" and to our insights about what the general population understands art education to be. An analysis of publications directed at the layperson in particular can expand our awareness of all persons for whom we consider education in art to be important.

Section 4. Language - A Dilemma

A combination of pilot studies, dissertations and research, and an extensive study of literature, including histories of art education and advocacy publications, suggested to me that marginalization often exists between the language of the layperson and the formal language of art education professionals. For example, both groups in the 1997 pilot studies for this study (See Chapter 1), articulated equivalents to the paradigm that "art affords opportunities for expression and develops creativity" as their primary justification for art as a required subject in the elementary/secondary public school curriculum. In her article "Why Are There No Great Women Artists?." Nochlin (1971) discussed the structure of social and educational institutions which prevented women

from developing into "great" artists and called "naïve" the idea that art is the "direct, personal expression of individual emotional experience, a translation of personal life into visual terms" (p. 149). Without an understanding of the terminology and concepts to which Nochlin was referring, such as her comments about "expression," Nochlin's statement could be interpreted as both confusing and elitist. Confusing, because expression certainly can be an undeniable factor in one's making of art. Elitist, because many laypersons may very well consider art to be "a translation of personal life into visual forms." John Dewey, on the other hand, more richly elaborated on the meanings of and distinctions between "expression" and "self-expression." In Art As Experience (1934), for example, Dewey discussed the element of "expression"--which is disciplined and carefully developed--in contrast to the kind of undisciplined "self-expression" which he called a mere "spewing forth" (p. 62).

Although Nochlin had briefly stated that making art is an extremely complex, mature activity, she did not elaborate as carefully as Dewey on what she meant by this statement. Those pilot study respondents who considered "expression and self-expression" to be the major justification for art in schools might be bewildered, even offended, by being called "naïve."

What did Nochlin mean by "great women artists"? Are the exquisitely woven rugs made by my Aunt Vinita Davis or the intricately embellished gowns embroidered by Japanese women hundreds of years ago not "great" works of art? Most assuredly,

Nochlin was referring to great "fine" artists. Nevertheless, the title does much to marginalize the reader even before reading Nochlin's article.

Language cannot only distance the laypersons, but our "frail understanding of words" (Brown et al., 1989, p. 39) can interfere with the nonverbal power of art. Dissanayake (1992) contended that language "erases" art rather than art itself being "subject to erasure" (p. 194). Referring to the often elaborate use of language involved in discussing art, Dissanayake (1992) lamented the misuse and overuse of such verbal interpretation, and called for returning once again to responding to art as something that is "not accessible to verbal language" (p. 215). Langer (1957), as well, said that "what language does not readily do--present the nature and patterns of sensitive and emotional life--is done by works of art" (p. 8). For Langer, art deals with the nondiscursive and what, in fact, eludes an isomorphic, verbal equivalent. Campbell (1988) agreed that "there is more reality in an image than in a word" (p. 61). Lanier (1969), on the other hand, challenged the notion that "one picture is worth a thousand words," and, in 1980, encouraged not only discourse, but a "dialogue curriculum."

Are views of the layperson any less important if their vernacular is not as streamlined and sophisticated as the expert's? Or, cannot one defend the vernacular of the layperson as being oftentimes more direct, authentic, organic, and naturalistic than the language of scholars and art educators? A formal, analytic language that is shared and used by professionals in many fields, such as medicine, may be transferable, applicable, and understood within the field. One wants medical personnel and

physicians to have a common understanding of "white blood cell differentials" and "Code Blue." On the other hand, the laypersons sometimes requires simpler explanations of these kinds of professional terms. Is formal language among art educators, which Eisner (1997) claimed, "more precise" (p. 242)? Is precision our objective in art education?

While formal language can be a useful tool for communication among art educators, it should not result in distancing the layperson. We do, after all, deal with laypersons and the children of laypersons. We are producing future laypersons, not art professionals. If we are using an exclusive, professional language with each other but are out of touch with the layperson, we are achieving little. Worse yet, we risk becoming an isolated "culture" (Snow, 1964, 1969).

This researcher assumes that state legislators, school administrators, school board members, and principals do not turn to professional art education journals of the subject-specific texts and literature within the field of art education for ideas and information about art education programs, philosophies, theories, and practices. In this sense, policymakers are laypersons, and despite their own expertise in various occupations and professions, are more probably aligned with the general population about art education than with art educators. Even if policymakers were to use professional literature as sources of reference in decisions regarding our schools, can one reasonably expect them to have the understanding and grasp of research and literature that art educators themselves might consider important?

Snow's essays (1964; 1969) on the existence of "two cultures" (the scientific and the non-scientific or literary intellectuals) amplified the divisive effect of increasingly specific language within the disciplines. On the other hand, Snow (1964) acknowledged the necessity for language: "Words are always simpler than the brute reality from which they make patterns: if they weren't, discussion and collective action would both be impossible" (p. 66). Since words and their meanings have a profound influence on theory and practice within art education, an ongoing effort to understand these multiple meanings and to apply them to what goes on in the classroom is a significant challenge in research and in curriculum.

For example, critical action research represents an effort by professional teachers to blend theory and practice in the learning environment, and is directed at serving the situation-specific needs of educators. Since many of the diverse theories and practices of art education are not verifiable, definitive, cumulative, and reproducible; and, since the field is one in which one must continually reinterpret fundamental issues, the interaction between researcher and the researcher's subject(s) will most certainly continue to be "messy" (Labaree, 1998, p. 5). And yet, because inherent in the human spirit of many is the struggle for liberation and "transformative reequilibration," and a welcoming of the "tension between equilibrium and disequilibrium" (Doll, 1993, p. 82), we seek authenticity and fulfillment in our personal and community lives, learning and teaching, sharing and caring (Noddings, 1992), and searching and re-searching. We strive for ongoing transformation of self. We construct. We de-construct. We re-construct.

> New ways of thinking about knowing and knowledge are emerging, fresh conceptions of generalization are being offered up for consideration, validity and reliability are being nudged by concepts that are not quite the same. In short, the conversation is getting deeper, more complex, and more problematic. (Eisner & Peshkin, 1990, p. 11)

These conversations require our recognition that the everyday language of the layperson can enlighten, enliven, and inspire our profession.

Section 5. No More Fine Line: Shifting Emphases and Proposed Changes in the Field of Art Education

The distinction between "fine" art and "non-fine" art appears to be less important in today's post-modern recognition of the value in diversity of all forms of art and their cultural and historical contexts. While within "fine"/"high" arts communities (such as museums, museum patrons, art dealers, artists, connoisseurs, and critics) there often continues to exist a distinction between "fine"/"high" art and "non-fine"/"everyday" art, much has been contributed by the art education community in (1) clarifying the reasons for such distinctions and hierarchies, and in (2) encouraging greater recognition of the value of and diversity in the layperson's everyday/local/out-of-school cognitions, learning, and art practices.

Gombrich (1989) began his classic text, The Story of Art, with the statement: "There really is no such thing as Art. There are only artists" (p. 3). Gombrich clarified this remark by reminding the reader that art is "a story of changing ideas and requirements," (p. 24) a reflection of people in diverse and complex cultural and historical contexts. Arnheim's (1997) comments were similar to those of Gombrich:

> It has always seemed pointless to me to ask whether something is art or not art On no scale dealing with the understanding of art is there a cut-off level separating art from non-art. Art, in my opinion, is not a category of things but a quality or property of things and actions. Art is the capacity to express the nature and meaning of something through its sensory appearance (p. 11).

This "quality or property of things and actions" is precisely the aesthetic vision of John Dewey. Dewey's (1943) idea like Arnheim's (1997) was that art was not a separate, compartmentalized area of one's life, but that art was "an attitude of spirit, a state of mind" (p. 348), a marriage of the unfolding inner life and "the ordered development of material conditions" (p. 348). M. Jones (1987) echoed this philosophy in his belief that art is a process of outputs, and is integral to human existence and not a world of its own. The great runner, George Sheehan (1995) reflected on the transformational quality of running:

> The artist is not a special kind of man...but every man is a special kind of artist. Our art is living. What we call "the arts" are secondary. We live our lives in a special way and find in that our own meaning. We hope God is watching. (p. 20)

For many centuries in Western civilization, those works of art which art historians (Janson, 1962, for example) refer(red) to as "fine" works of art were primarily commissions that had been done for emperors and royalty, nobility and clergy. As political and religious kingdoms in Europe collapsed and/or traded hands, the wealth of landed gentry provided these new property-owners with the economic means to patronize artists for portraits, architecture, tapestries and jewelry, thereby acquiring objects of breathtaking quality and expense which symbolized the place of these

landowners in social hierarchies. With the emergence of a "middle" class (shop-owners, businesspersons), patronage of the arts was considered a way of identifying with the "upper crust" of society. By the end of the 19th century, with industrialization and the acquisition of great fortunes, the "new rich" had the means to purchase status, even immortality of sorts, by becoming art benefactors, patrons, and collectors. Whether for investment purposes, tax-deductible contributions, or genuine appreciation of the arts they patronized, many wealthy American magnates built collections of enormous artistic and monetary value. Consider, for example, the glorious collection of J. Pierpont Morgan's manuscripts and books now housed in the library in New York City which bears his name, or the Fabergé treasures owned by the late Malcolm Forbes. The procurement of "fine" art represented a form of power to which only a limited few members of the "elite" had access.

In his humorous and insightful delineation of "highbrow," "lowbrow," and "nobrow" cultures in the United States, Seabrook (1999) discussed how the only "acceptable" way for people in the United States to discuss and display class distinction was through arts patronage. The (rich) patron could validate his/her social status by supporting the arts.

> For more than a century, the élite in the United States distinguished themselves from consumers of commercial culture. Highbrow-lowbrow was the pivot on which distinctions of taste became distinctions of caste. The words "highbrow" and "lowbrow" are American inventions, devised for a specifically American purpose: to render culture into class. (p. 104)

The art critic often served in the role of advisor to many art collectors and patrons. The critic's influence depended on his/her ability to articulate theoretical distinctions and justifications which assured the buyer that certain works of art were more "valuable" than others. This was a business, after all! Elitist, formal language about art made certain art works more desirable (T. Wolfe, 1975). As Odd Nerdrum (1999) said at the opening of his exhibition in Norway: "Critics and curators have been brought up into a stern clergy. The question is not whether a work is well done, but if it carries the right ideas" (p. 97).

This kind of intentional marginalization of the common, everyday person via language within the art world continues even today. Happily, however, many contemporary artists (including Dale Chihuly, Andy Goldsworthy, Keith Haring, and Faith Ringgold, to name only a very few) have actively ignored these kinds of elitist distinctions and, in tandem with many members of the art education community, do not recognize a hard line between "fine" and "non-fine" art.[29] While elitism and modernism may continue to have formidable influence within some art communities, art educators have for many decades been engaged with the general public in a more comprehensive dialogue about what art is, has been, and can be.

---

[29] Keith Haring, for example, made no apologies for the enormous commercial success of his art. Haring's array of tee-shirts and posters were simply, according to Haring himself, a reflection of contemporary culture's fascination with commercially marketed trinkets (Aubert, 1989).

From DBAE to CAE

The paradigm for art education--originally conceived in the 1980s as Disciplined-Based Art Education (DBAE)-- proposed by the Getty Education Institute for the Arts was criticized by many of the field's most distinguished scholars (Chalmers, 1992; Efland, Freedman, & Stuhr, 1996; Hamblen, 1987, 1990, 1993, 1995, 1997) as being too technocratic, modernistic, and biased toward the Western art cultures of DEWMs--upper class "dead European white males" (Hamblen, 1990, p. 17).[30] As various scholars involved in the fleshing out of this philosophy listened and responded to colleagues, scholars, and everyday people, it is to their credit that the Getty's philosophy has now expanded, and is now called "Comprehensive Arts Education" (Getty website, 1999). The underpinnings of this emerging paradigm reflect an honoring of the richness and diversity of all peoples, the common people with whom art educators have always been involved.

Among the many scholars who directed the attention of art educators to the need to honor all cultures and histories were Bersson (1987), Bradley (1992), and Hamblen (1987). Bersson (1987) said that "fine" art has been produced in and treasured by modern capitalistic, individualistic, and technocratic societies, reflecting wealth, economic power, and educational advantage, and called distinctions between "fine" and "non-fine" art "harshly exclusionary" (p. 84). Bradley (1992) said that the treasures of "fine art" often housed in museums are among the symbols of "the ideology of

---

[30] Hamblen (1990) referred to this culture as the cash culture "which has its own preferred cash aesthetic" (p. 17).

ownership" (p. 235), and referred to Western "fine" art as a "product of full bellies, education, and leisure" (p. 238). Furthermore, said Bradley (1992), where there is a strong socio-economic system such as capitalism, the population must believe in that system. Bowers (1987) had also said that politics is "the sanctioned control of what constitutes valued experience" (p. 16). Promoting the "high" art of the culture keeps the population's perspective of art/aesthetics in check. Hamblen (1987) observed that for those in power to have control of cultural standards was like "asking the cat to watch the mouse" (p. 18).

Various art educators also devoted their scholarly energies to establishing closer connections between "visual images and their meanings and the real behavior of real people in the real world" (Feldman, 1983, p. 9). Bersson (1987) suggested that art educators must "focus on the 'basic stuff' of people's lives" (p. 79). B. Jones (1987) encouraged art educators to move toward aesthetic education for a richer human experience. Bradley (1992) reflected on one's need to eliminate a "condescending" attitude toward native arts, which were often labeled "quaint" and inferior." Bersson (1981, 1984, 1992) and Congdon (1986, 1996) encouraged art educators to embrace applied, popular, ethnic, folk, and everyday art in their curriculum. M. Jones (1982, 1984, 1987, 1992) believed that an awareness of the aesthetic must include one's attitude toward one's work, hobbies, job, tools, techniques, and maintenance of home and yard. Taylor (1994) stated that all educators must

> make every attempt to provide space for the breadth and richness of diverse ways of being and of knowing. It is not enough that we merely acknowledge the

> different backgrounds of our students, but that we develop a curriculum open enough to accept and support cultural difference. (p. 51)

Bowers (1974; 1987; 1990), Gablik (1991), and McFee (1995; 1998) emphasized that the very survival of the planet Earth and its inhabitants urgently demands our recognition of and respect for all peoples and for the planet itself. If we are to continue to live on this planet, they agreed, we must recognize the fragility and precious, precarious condition of the environment and our responsibility for it. These art educators are among many who have foreseen that the persons whom we now call "artists" and "art educators" will need to respond to the world's "changing ideas and requirements," (Gombrich, 1989, p. 24) and serve as primary agents and activists in saving, restoring, and protecting our shared home.

Such expanded recognition of the diversity and complexity of various cultures and contexts must also certainly include listening to the everyday language and ideas of laypersons. Foucault (1970) had said that neither art nor language

> can be reduced to the other's terms: it is in vain that we say what we see; what we see never resides in what we say. And it is in vain that we attempt to show, by the use of images, metaphors, or similes, what we are saying. (p. 9)

Melamid (in Wypijewski, 1997) said that "if you cannot say something in simple terms, this something doesn't exist. It has no meaning. Only simple things are vital; difficult things don't exist" (p. 73). Language can be a problem; however, we do use language. In spite of its limitations, both in formal, professional language and in the everyday language of laypersons, multi-linguistic verbalizations of mosaics of ideas allow for

greater, albeit incomplete and imperfect, understandings of ideas. Since language has its limitations and cannot fully explain a theory or idea, it is helpful to have as many language variations as possible. If, in fact, the purpose of art education "is not to produce artists but rather to educate the general public to greater artistic sensitivity and knowledge" (Hamblen, 1983, p. 63), conversations with laypersons must be a part of that process.

Everyday Cognition

Hamblen (1986) discussed studies, including those by Congdon (1986), Taunton (1983), and Wilson (1984) in which informal conversations with unschooled, nonprofessional artists (folk artists and children) often revealed the ability of these persons to discuss highly complex issues about art, probing philosophical fine points without actually using professional terminology. In a similar article, Hamblen (1986a) discussed how, in response to her prompting by questions pertinent to the discussion, entry-level art education students covered all major aesthetic theories and highly sophisticated aesthetic issues using their own, everyday language. Lave's (1988) studies of everyday cognition, language, and practices, as well, showed that people are remarkably adaptable and capable in applying sophisticated principles in everyday contexts.

Efland (1976) and Wilson (1974, 1982, 1997) have clearly shown that everyday, out-of-school, non-fine art practices are often powerful forms of graphic expression "usually done outside of school by children for their own satisfaction or in response to a

need felt in an environment other than the school" (Efland, 1976, p.37).[31] Wilson (1997) said that just as the graphic forms of expression in which children are engaged away from school are considered by many art educators to be "low" forms of art, these ways that children have chosen to "experiment with life's themes" (p. 85) are nevertheless profoundly important and should be honored as such. In conversations with each other about art education, one must be aware of the possibility that institutionalized, formalistic language, like institutionalized school art, can be "conventional, ritualistic, and rule governed" (Hamblen, 1990, p. 73).

Increasing recognition--especially within the field of art education--is being given to the enormous variety of ways in which people express (have expressed) their impulses to create. Efland (1976) and Wilson (1974, 1982, 1997) have shown that the non-school art of children is special in its own right. Blandy (1999) and M. Jones (1984; 1987) have brought to our attention "grass roots" art preferences and experiences such as body art and tattoos (Blandy, 1999) and "homers"--art works made by factory workers from discarded assembly-line materials (M. Jones, 1987, p. 130). While the materials, messages, intent, and skills involved in these works of art are vastly different, all art is nevertheless a reflection of quite specific, yet diverse, cultural settings, situations, and people. Bowers (1987, 1990) and McFee (1998) have predicted that artists and art educators will be critical agents in galvanizing efforts to save the

---

[31] In this delightful article, Efland (1976, p. 41) also observed that "art is one of the areas that is used to vivify school life and break up the deadening routine."

environment by educating the general public "to greater artistic sensitivity and knowledge" (Hamblen, 1983, p. 63).

In this section the scholarship of those who are bringing greater attention to the education that one gets in school and the education one gets out of school (Bowers, 1974, 1987; Congdon, 1986, 1987; Hamblen, 1990b; Lave, 1988; and others) has been discussed. That everyday cognitions, language, and forms of art outside of schools are often quite different from what is (presumably) going on in today's classrooms gives the concerned educator pause to contemplate the implications of these developments. If the blurring of language about our ways of making and communicating about art, researching, and conceptualizing curriculum can lead to an expanded awareness of each other and greater success for our students, let's do it!

In this chapter, shifts in approaches to practices, conceptualization, and research in art education, as well as in general education, have been highlighted. I have reviewed literature that amplifies (a.) the evolution of research and curriculum in general education and in art education, (b.) the practices in and philosophical shifts within art education, (c.) the attitudes about art education in numerous advocacy publications, (d.) the problematic nature of elaborate speech in art education, and (e.) the growing momentum in art education to rise to a challenge to recognize and honor multiple and diverse attitudes about and practices in art.

That listening to the layperson has done much to contribute to more expanded, holistic visions for education, research, and curriculum has been argued. Recognizing

that the layperson's voice is important in art education, I now turn my attention to the methods and procedures that I will use to seek out "the voice of the people."

CHAPTER 3

METHOD AND PROCEDURE

In this chapter, I will refer to the pilot studies of 1997 and discuss the alterations that I made in the pilot study format, as well as other subsequent revisions of and additions to the final questionnaire/survey used in this study. Initially, I did not have a pre-conceived idea of the questions which might emerge for a final study. The pilot studies, however, as well as an extensive study of literature, helped shape the directions for this dissertation. The methodology selected for further explorations of the ideas of the general population about art in schools as well as the changes made in the pilot study which evolved into the final questionnaire/survey will be discussed. Furthermore, I will explain ways in which I refined the questionnaire/survey, how I planned for the gleaning of responses, and how the questionnaire/survey was administered, and by whom. Each question of the final questionnaire/survey and the reason for the inclusion of each will be discussed. I will discuss how the data was analyzed, refer to some problems and concerns I encountered, and offer thoughts on the scope and limitations of the study.

The two pilot studies that I administered in 1997 provided me with an opportunity to observe how people would relate to a questionnaire which required written comments rather than bubbled-in responses to multiple-choice statements or questions. The willingness of both groups of respondents to take the time to consider, then write, their comments was very encouraging. Only four of the pilot study survey

sheets that I handed out were not returned. [See Chapter 1, page 21, Figure 1.1, for the format of this pilot study questionnaire.]

Because support for art as a required subject in the public school elementary/secondary curriculum was so high in the pilot studies (95%), but the make-up of the populations surveyed so limited, the question arose as to whether people from other geographic locations within the United States would uphold art's place in the elementary/secondary public school curriculum as strongly, and, if so, for what reasons. In the final questionnaire/surveys for this dissertation, further data were randomly collected by five individuals (the survey administrators) throughout six metropolitan areas in the United States in order to assure a higher degree of impartiality, credibility, and transferability to more diverse populations, although the researcher appreciates and respects the differences within the original pilot survey groups.

Adjustments & Revisions to the Pilot Studies

The data from the two pilot studies identified the percentage of laypersons who advocate art as a required subject at all grade levels, as well as the most common reasons that laypersons gave for this endorsement. Of particular note was the high percentage of persons who supported art as a required subject (95% of the combined 100 respondents) [See Figure 1.2, p. 24]. I amended the pilot survey to include a ranking of various subjects in a school's curriculum (final questionnaire/survey question number 3) in order to determine the extent of support for various subjects, including art. In other

words, when ranked by its perceived importance in relation to other subjects in a curriculum, where would the study of art rank?

In spite of the assumed biases of the pilot study groups--audiences of (a.) an art lecture and (b.) a presentation on art education to education majors--and the need that exists for more broadly based studies (both of the pilot studies were administered at a university in Louisiana) to represent the ideas of larger and more diverse populations, the responses gave rise to questions worthy of more extensive research--questions which were considered, but not necessarily (intended to be) specifically answered in this study, including:

a. Do the statements made by the layperson constitute paradigms? For example, the paradigm that art "affords the opportunity for expression and self-expression" was undeniably dominant for art education in the United States in the 1930s, 1940s, and 1950s (Efland, 1990; Logan, 1955; Wilson & Hoffa, 1985). On the other hand, the suggestion by respondents in pilot study B that the second most important reason for art in the elementary/secondary public school curriculum is that art is "fun" would not, by any previously recognized historical studies, be considered a paradigm so much as an opinion about art education.[1]

---

[1] Wilson (1974) said that the original emphasis in Frank Cizek's work with children in the late 1880s included the "playful aspect" of art, since play was a domain which excluded the influence of adults. Hamblen (1983) said that "the emphasis on child development in art education has contributed much to the idea that the art classroom is a place for simple, fun, and self-expressive activities" (p. 56).

b. What are the paradigms in art education to which the most frequently cited reasons correspond?

c. Did some of these paradigms enjoy recognition in the past? If so, why? If not, why not? Where have these paradigms existed in the history of art education?

d. When paradigms cited by the layperson are dissimilar to those currently encouraged, promoted, and advocated within the field, what might this suggest? Are the paradigms cited by laypersons considered relevant by today's art education professionals, or do they suggest that laypersons are "behind the times"?

e. If the paradigms indicated in responses of the layperson are similar to those currently held within the field of art education, is the layperson's language similar to or different from the formal language that professional art educators use to describe them? If the linguistic form is dissimilar, does it vary in such a way as to suggest that professionals are constructing or have constructed a formalistic language and professional speech code that devitalizes and marginalizes the voice of the layperson? Can formal, analytic language lead to loss of support for art in education? Does elaborate language deny negotiation of meanings? Hamblen's (1985, 1986) studies revealed that when given appropriate cues, the layperson can and does discuss art quite extensively, with everyday language that encompasses sophisticated, professional ideas and viewpoints. Is the ability to provide "appropriate cues" not a vital aspect of being an art educator?

f. Do laypersons have ideas about art education which are not generally recognized in the field, but which might deserve greater attention? Are art educators

resisting, for example, a different form of or return to a paradigm which focusses on "expression"? Are art educators taking a modernist stance, "abhorring" the return of the paradigm "art for expression/self-expression" because it represents "a sameness of events" (Hamblen, 1995, p. 47)? Are there paradigms suggested by the layperson that are perhaps relevant, but have not yet been identified and/or articulated by professionals in art education, i.e., are professionals "behind the times"? Do laypersons offer ideas that merit attention by art education professionals? How much art education literature, for example, has been devoted to the idea that art is "fun" (pilot study responses) or to the component of "playful inquiry" (Patton, 1990, p. 433) in a curriculum? Do these areas merit more research and study?

g. Are the responses of the layperson stereotypical or do they reflect a sophisticated level of understanding of various paradigms? Might there be a relation, for example, between the level of sophistication of paradigms cited by the layperson to their level of education? (Questionnaire/Survey question number 5.)

h. Where both paradigms and terminology voiced by both laypersons and professionals are similar, can the presumed outcomes associated with these paradigms be shown to occur in academic areas other than art? If so, what are they? For example: opportunities for the development of the spirit of inquiry and discovery (Doll, 1978), exploration (Burns, 1997), the imagination (Greene, 1995, 1998), and intuition (Sternberg, 1985, 1986; Sternberg & Wagner, 1986) are afforded in a multitude of subject areas. This researcher proposes that it is erroneous to suggest that outcomes such as "creativity" and "expression" lie exclusively within the arts. More collaborative dialogue

among disciplines illuminates that these outcomes and objectives can and, in fact, do occur in other subject areas. In science, for example, there is evidence of students' and professionals' dealing with ambiguities and being involved in creative thinking and playful inquiry (Eckman, 1998; Frankel & Whitesides, 1997; Kuhn, 1962; Perkins, 1981). Various institutes and workshops geared toward training for "creativity" have been implemented by Fortune 500 companies who want their executives to have "creative thinking skills" (Patton, 1990, pp. 434 - 435). Betty Edwards, author of Drawing on the Right Side of the Brain, (1979) and Drawing on the Artist Within (1986) gives extensive workshops throughout the United States for non-art people.[2] The parallels between the format of these programs and the curricula of many art education programs are remarkably similar. Seminars and workshops for developing "critical thinking" skills (Paul, 1993) and developing "visual thinking skills" (Sanders, 1998) are thriving as well.

i. Do art advocates make too many claims? Linkage of students of the arts to higher scores on the Scholastic Assessment Test, for example, is an outcome promoted in current advocacy publications intended to give arts in the schools a big boost

---

[2] The literature for these workshops states that participants "in just two weekends" will learn "how to 'see in new ways' by accessing [the] 'right brain'." Furthermore, the participant

> will learn how to make use of the right hemisphere's preference for constructing patterns, its recognition of relationships between separate parts and their synthesis into a whole, and its visual-spatial capacities. [The Creative Process Workshop] will introduce you to a radically simple principle that is the heart of the creative process....[and will]increase creative production in business or in everyday living. (www.conted.usf.edu/sce/lll/artadult.htm)

(National Endowment for the Arts, 1995b). While one must avoid the trap of imagining that "(A)rt is everything" (pilot study response, 1997), and, while the layperson who made this statement must be respected, acknowledged, and taken into account, one must be equally respectful of the importance and vitality of other disciplines.[3] Might greater support for art in education occur by recognizing via naturalistic, emergent styles of inquiry that there are significant relationships within education that support a multitude of subject areas? Can art be a vital catalyst--at least in part--to many of these connections? Bickley-Green (1995) examined the congruent elements of math and art and offered suggestions for complementary learning. In a like manner, Doll (1999a) recommended interdisciplinary cooperation and team teaching between the art educator and other teachers. Eisner (1998a) and Hamblen (1993b) have devoted extensive critical research to the argument that skills developed within the context of one discipline--for example, "creativity" in art--do not necessarily nor should not necessarily be asked to transfer to other disciplines.[4] "Have (education policymakers) even though about asking how reading and math course contribute to higher performance in the arts?" (Eisner, 1998a, p. 7)

---

[3] Eisner's comment in Educating Artistic Vision (1997, p. 42)--that a similar response "art is everywhere" was "glib"--exemplified the kind of elitist, disdainful judgment that can hinder ongoing dialogue between professionals and the layperson. In a response to comments by Catterall (1998), Eisner (1998b, July) criticized Catterall's lack of "evidence" in the paper, and condescendingly asked "Where's the Beef [sic]?" (p. 12).

[4] Lave (1988, p. 34) cited his numerous studies of cognition which supported the scholarship of Eisner and Hamblen.

j. What are the most distinctive outcomes of art in education, if any? Once again, the researcher emphasizes that there need not be a consensus as to what constitute these outcomes. Just as Weitz (1959; 1970) said that no one set of descriptors applies to all art, and that different theories have different explanatory powers, it is proposed that there does not need to be one set of descriptors that justifies art's place in a classroom. Just as many scholars wrestle with their own definitions of "art"[5] (for example, Berger, 1972; Dickie, 1971; Gablik, 1976; 1991; Gombrich, 1989; Janson, 1962; Kainz and Riley, 1949; Langer, 1957; Lipman, 1967; Read, 1931; 1945), various scholars attempt to define the unique place that art does or should occupy in one's education.

Jackson (1994/1995) suggested that the most important and desirable outcome of art in education is "to heighten our awareness of exactly those qualities of experience that elude description" (p. 29). Langer (1957) said that art gives form to feelings that elude discursive language. Doll (1997) believed that art can infuse the "abstract, aesthetic, imaginative, intuitive, and personal" (p. 3) into a curriculum.

This enchanting, mysterious, je ne sais quoi quality of art is presumably, and hopefully, recognized by art educators. Within the bureaucratic structure of a school system, however, the "goals and objectives" of this elusive "moonbeam"[6] of experience

---

[5] This is obviously a list that could go on indefinitely.

[6] "How do you hold a moonbeam in your hand?" is a line from the Rodgers and Hammerstein song "Maria" in the Broadway musical "The Sound of Music."

must be grounded. Practical considerations, such as funding for art programs in education or designating that certain classroom times and spaces be designated for art instruction by a certified K - 12 art education professional, require articulation and justification. Furthermore, the reasons for including and emphasizing the study of art must be offered in language to which the layperson can relate, especially since decisions about education are made primarily by non-educators (politicians and school board members).

What kind of language does the layperson use, for example, to refer to the area of aesthetics? Barkan, Chapman, & Kern (1970), Broudy (1972), Hamblen (1985b; 1988), Hamblen & Galanes (1991), and McFee (1998) are among many scholars who considered aesthetic inquiry to be a unique contribution of the arts. The Getty's emphasis on the integration of ideas and activities based on the disciplines of art production, art history, art criticism, and aesthetics (Greer, 1984) has also galvanized aesthetic inquiry as a powerful component of education in art. jagodzinski (1987), London (1994), McFee (1998), McFee and Degge (1977), and Rufer, Lake, Robinson, & Hicks (1998) called for aesthetic education which focuses on environmental issues. John Dewey (1934) repeatedly elaborated on his passion for art in the curriculum, and provided numerous insights into the ways that art can develop and heighten one's aesthetic awareness. In Art as Experience, Dewey (1934) argued for the aesthetic as the way to grow in experience--in education, in growth, and in development.

Blecher & Jaffee (1998), Bowers (1987), and Brown et al. (1989) agreed that expanded aesthetic sensibilities and sensitivities are critical to the protection,

preservation, and restoration of our environment.[7] Studies by Congdon (1986), Hamblen (1986), and Taunton (1983) have shown that children and non-professionals who did not use the phrase "aesthetic inquiry" for what they were discussing were, in fact, engaged in highly sophisticated discussions about the nature of art. Given appropriate cues by these researchers to questions which dealt with qualities in and about various objects, these laypersons articulated salient points about art.

Questionnaire/Survey

I selected a questionnaire/survey format for this study for several reasons. Both mail and phone surveys were considered for this study. However, a mail survey was considered too costly and believed to yield an unpredictable number of responses. Since the phenomenon of "courtesy calls" is currently in such wide use in consumer marketing, a phone survey was thought to be too intrusive as well as too expensive. By using a questionnaire/survey format, it was hoped that responses would be spontaneous. One could argue that given more time to consider their responses, the respondents might have used language that was perhaps more carefully constructed.

However, the spontaneous, natural language of the respondents was one of the primary areas of focus in the study. Since the intent of nearly 50% of the

---

[7] A debate at the main campus of Louisiana State University, for example, centered around a proposal to raze several historic buildings in order to build a "modern, state-of-the-art" bookstore. Opponents who were passionately concerned about preserving the historic landmarks and traditional environment of the campus, as well as halting "commercial sprawl" into campus areas abundant with majestic live oak trees, were successful in stopping this "progress."

questionnaire/survey was the solicitation of open, naturalistic responses in the layperson's own words and with no prompting from the administrators, the questionnaire/survey was non-manipulative, unobtrusive, and non-controlling.

In the initial phase of investigations via literature and dissertations on related topics, ideas for this study surfaced and took form. Reviews of research, histories, and art advocacy literature within the field of art education in the United States have played a critical role in all stages of this study. In the exploratory phase, pilot surveys were used, and after the design and results of the pilot surveys were reviewed, the questionnaire/survey was developed further. Advice from two professors at LSU--Dr. Craig Cordes and Dr. Charles Teddlie--and one professor at the University of North Carolina--Dr. Don Higginbotham--was invaluable, in addition to frequent input from the researcher's major professor and Graduate School committee. After considering the observations and suggestions of these scholars and making some revisions, the questionnaire/survey was sent for approval by the LSU Office of Sponsored Research [Appendix C].

Using directional hypotheses that (a) there would be significant positive support for art education in elementary/secondary public schools and that (b) the layperson's vernacular would reveal considerably vital insights into and perceptions about the importance of art in schools, five questionnaire/survey administrators handed out and collected responses to the researcher-designed questionnaire/survey [Appendix D] which was based on the previously described preliminary pilot studies. Five of the

eleven response sections (questions 4, 7, 8b, 9, and 10) required written responses; the others (questions 1, 2, 3, 5, 6, and 8a) were multiple choice. In addition, information at the end of the survey/questionnaire included each respondent's age, gender, race, state of residency, primary current occupation, date of response to the questionnaire, site of the questionnaire, and a space to confirm (by initials of the respondent) that the respondent had not received any prompting from the administrator. The administrator identified him/herself by initialing the appropriate space, then assigned a response number to each questionnaire/survey, using the appropriate abbreviation for the city in which the questionnaire/survey was completed.. For example, the third respondent in Atlanta, Georgia, was identified as AT-3.

Why These Questions?

The questions in the survey/questionnaire and the reason(s) for each included:

---

1. Are you an advocate of public education?

[ ] YES. If you are an advocate of public education, please indicate the strength of your support for public education

a. [ ]Highly supportive
b. [ ]Supportive
c. [ ]Supportive to a very limited degree

[ ] NO

I considered the determination of the respondents' overall support of public education necessary to the overall credibility of the study. If the support for public education had been low or marginal, for example, I did not think that the academic subjects which were considered by the respondents as important in the K - 12 public school curriculum or any other of the questions addressed in the questionnaire/survey

would be as credible as if the majority of respondents were themselves supportive of public education.

---

2. If you ever attended K-12 public schools, how many years did you attend _____

In this question I was trying to establish how many of the respondents themselves had attended public school, and if so, for how long.[8] Had the respondents been primarily from the private or parochial education sector, their opinions about the content of public school curricula would not have seemed as credible as the opinions of persons who have attended public school.

---

3. Please list by letter the five (5) subjects in public school K-12 curriculum that you consider most important, with number one (1.) as the most important.
   1._____ 2._____ 3._____ 4._____ 5._____
   - A. Social Education
   - B. Vocational Education
   - C. Physical Education
   - D. Home Living Skills
   - E. Foreign Language
   - F. Geography
   - G. History
   - H. English (Reading/Writing)
   - I. Journalism/Communications
   - J. Mathematics
   - K. Military Science
   - L. Art- Performing
   - M. Art-Visual
   - N. Science
   - O. Computer Science
   - P. Economics
   - Q. Literature

---

[8] In the event that this study were ever expanded or continued, one might consider that the study of private and/or parochial school curricula would be merited.

R. Office Skills
S. Other (SPECIFY)

I spoke with numerous educators on every K - 12 grade level in composing a list of all courses offered at some point in a K - 12 public school curriculum. I randomly, rather than alphabetically, listed these courses, since art (performing and visual) would have appeared first and I did not want respondents to know at this point that the questionnaire/survey was directed at art's place in the curriculum. The choice "S" for "Other" was offered in the event that a subject had not been included in "A" - "R."

---

4. What do you consider the primary reason(s) for getting an education?

_____

I wondered if there might be a connection between the reason(s) people get an education and their support of art in the curriculum. In other words, would the layperson who said that getting an education was for the purpose of getting a job be as supportive of art in education as the layperson who valued education for more perhaps quixotic reasons?

---

5. Your highest grade level completed:
   a. 8th grade [ ]
   b. High School [ ]
   c. College [ ]
   d. Post-College [ ]

This question is more or less self-explanatory. I hoped that I would get a better sense of the overall profile of the respondents. These responses are grouped with other data about the respondents found at the bottom of the questionnaire/survey.

---

6. Generally speaking, do you value your own educational experiences?
   a. [ ] Highly value
   b. [ ] Value
   c. [ ] Value to a very limited degree

In other words, how satisfied, overall, were these respondents with their own experiences in school?

---

7. Which school courses of study in your own education, if any, would you say have provided you with living and/or vocational skills and/or perspectives that you most highly value in your adult life? (please list up to three)
   1. _____ 2. _____ 3. _____

Would the respondents rely primarily on the "A" - "S" listings in question 3, or would other subjects or ideas emerge? I wondered.

---

8. Do you consider the study of art to be an important part of a school curriculum?
[ ] YES.

A. If you are an advocate of art as a <u>required</u> subject in the curriculum, indicate the strength of your support for art in education.
a. [ ] Highly Supportive
b. [ ] Supportive
c. [ ] Supportive to a very limited degree.

Upon the recommendations of several scholars who proofed the working draft of my questionnaire/survey and who agreed with me that "support" was an abstract idea, the emphasis on art as a <u>required</u> subject rather than as an elective was included for the purpose of clarifying it as a non-elective, that is a "core" course.

B. If you are an advocate of art in the curriculum, indicate up to four (4) reasons why you consider art to be important in the curriculum, with number one (1.) as the most important. 1. _____
2. _____

3. _____
4. _____

This was the area that I hoped would be the heart of the study. According to Patton (1990), the "basic thrust of qualitative interviewing is to minimize the imposition of predetermined responses when gathering data," permitting respondents "to respond in their own terms" (p. 295). Since the only generalization sought in this survey was the extent of the layperson's support for art in education (i.e., is art considered to be among the top five subjects in today's elementary/secondary curriculum? - Question 3), and not a generalization or consensus of why it should be, I was interested in understanding and being informed by the layperson's emerging perspectives, rather than questioning the validity of those perspectives. Patton's (1990) statement that "all comes to naught if the interviewer fails to capture the actual words of the person" (p. 347) underscored the intent of this research project. Indeed, the responses which emerged were critical to the eventual shape of the study.

[ ] NO.

Although one might argue that elaborations of these opinions might be an area worth pursuing, I chose not to.

---

9. According to your own definition(s) of art, please list your three favorite art objects and/or experiences: 1. _____ 2. _____ 3. _____

---

10. Do you have any particular interests in art? If so, please mention. _____

In these two questions I was trying to establish some sense of what the respondents' ideas about art included. In other words, would respondents refer to "fine" art exclusively, or would their references be of a broader and more inclusive nature? I was trying to avoid asking the question "What is art?", since, clearly, this is a philosophical question that has been (and continues to be) discussed and debated for centuries.

Details of Group Make-Up and Selection

Since almost 50% of the questions were open-ended (five out of 11), the design was more flexible than those mentioned in earlier chapters (Eisner, 1966; National Center for Education Statistics, 1995) in which predetermined responses/choices were included. The questionnaire/survey was administered by five separate non-art educators in cities and their environs throughout the United States with the purpose of eliciting the "actual words" (Patton, 1990, p. 347) of the respondents. Questionnaire/survey administrators were selected from non-art education professionals or retired professionals in Atlanta, Georgia[9]; Boulder, Colorado; Burlington/Chapel Hill, North Carolina; Cleveland, Ohio; and, Little Rock, Arkansas. Administrators were encouraged to initiate a brief introductory and explanatory conversation with the respondents in a non-threatening, unobtrusive manner, and to be neutral to the content of the layperson's responses.

---

[9] Because this administrator knew that she would be in San Diego for two weeks, she administered the surveys both in Atlanta and in San Diego.

In an effort to gather responses from a diverse cross-section of laypersons in the United States, questionnaire/surveys [Appendix D] were administered randomly by persons other than the researcher in shopping malls, grocery stores, cafeterias, coffee shops, and lobbies of train, bus, and air terminals in and around Atlanta, Georgia; Boulder, Colorado; Cleveland, Ohio; Burlington/Chapel Hill, North Carolina; Little Rock, Arkansas, and, San Diego, California. Administrators were instructed to solicit responses for at least 50% of the surveys in the metropolitan area and 50% in suburbs of these cities.

The cities chosen represented a fairly wide geographical spread within the United States. The selected cities, ranging in population from 250,000 persons to 3.5 million persons, were accessible to air, bus, and train terminals, where other populations were assumed to be present, thereby enhancing the cross section of laypersons interviewed within the United States. Obviously, the number of respondents--337--represented a very small part of the population. However, because of the geographical spread and diversity of sites in which the questionnaire/surveys were administered, it was hoped that the responses would be more fairly representative of the overall population.

Based on one respondent per 25,000 population, the populations of each area were as follows (United States Department of Commerce, 1998):

City, State	Abbreviation	Population	Number of respondents per 25,000 residents
Atlanta, GA	AT	3,541,000	141
Boulder, CO	BDR	258,000	10
Burlington, NC	BLN	1,025,000	40
Cleveland, OH	CL	2,233,000	80
Little Rock, AR	LR	548,000	22
San Diego, CA	SD	1,100,000	44
			337 respondents

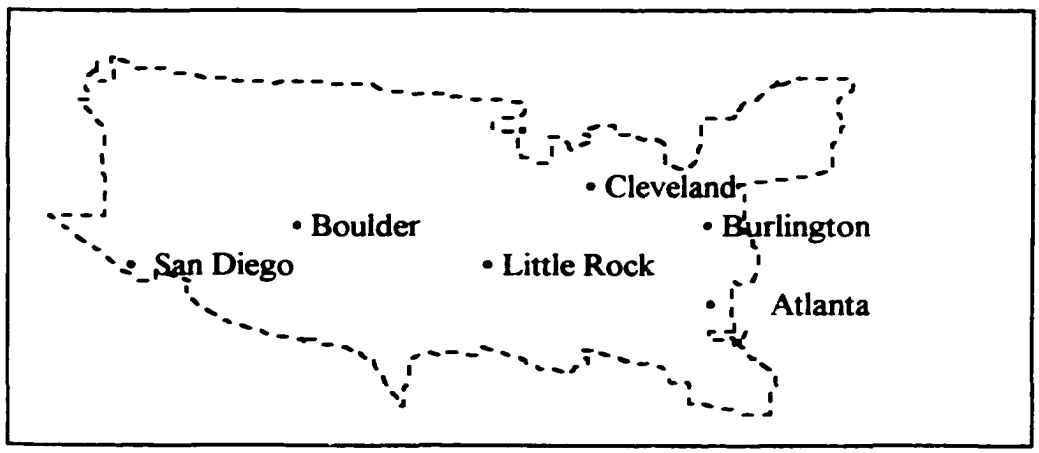


Figure 3.1
Geographic Spread of Questionnaire/Surveys

The administrators were non-art educator professionals considered by the researcher to have personal skills in approaching members of the general public. They included:

Atlanta [AT]; San Diego [SD]	Federal Reserve Bank examiner
Boulder [BDR]	IBM retiree
Burlington/Chapel Hill [BLN]	Minolta retiree
Cleveland [CL]	Public relations employee
Little Rock [LR]	Retired teacher (non-art educator)

Each administrator was willing to administer the surveys within a time frame of three months. It required a good deal of effort to establish a block of time that was agreeable to all five administrators, as two of them were about to change jobs, and one preparing for a trip. Although the administrators were family members or personal friends of the researcher, they were individuals who were willing to help because of their own interest in educational issues. Nevertheless, in an effort to ensure the impartiality of the administrators to the results of the study, they were not informed as to the purposes for which the information they had solicited would eventually be used.

Each respondent was informed by the administrator of the maximum amount of time needed to complete the questionnaire/survey (10 minutes). The respondent had the option of answering the questions in writing or having the administrator read and/or write the answers for the respondent. In the event that the respondent did not understand the question(s), and/or could not, for some reason, write, the survey administrator was instructed to offer to explain the question(s) and/or write the answer(s). The administrators required the respondents to read the opening section which indicated approval for this study by the LSU Office of Sponsored Research [see

Appendix C] and assured the respondent of his/her anonymity. Respondents were required to reread their responses and to initial in the appropriate space to ensure the integrity of each document. Further trustworthiness existed because participants were given the option of accessing the results of the study via e-mail and were given the e-mail address of the researcher.

Responses to each questionnaire/survey [Appendix D] were studied for the purposes of (a.) identifying the extent of support for art as a required subject in the K - 12 public school curriculum and (b.) identifying the most prevalent, emerging reasons that laypersons gave for this support. Immersion in the responses revealed important categories and interrelationships regarding paradigms in art education in the United States that (a.) are practiced or have been practiced (histories) within the past century and paradigms that (b.) are promoted in contemporary art education publications. In addition, responses were carefully examined for emerging ideas that have not yet perhaps been considered significant by art educators.

Scope and Limitations

Possible limitations to this study include the following considerations:

• As mentioned before, the scope of this study was not intended to definitively represent the population of the United States. Clearly, 337 people represents a very small number of the people in this country. The focus, rather, was on the reasons given by laypersons for their considerable support of art education in the United States. While studies in other parts of the country might have revealed different ideas, this

study represented an effort to solicit as wide a variety of responses as possible for a dissertation study.

• Limited resources of time, place, and money led to the researcher's use of administrators of the surveys as persons not only personally known to the researcher but persons who lived in various parts of the United States. Had the researcher's own direct, one-on-one conversations with the respondents in a greater number and variety of locations been possible. the results would perhaps have been even more varied and opportunities to pursue various emerging trains of thought would have occurred.

• By specifying that "support" for art education meant art education as a required subject rather than an elective or enrichment course, it was hoped that the concept of "support" would be understood by laypersons to mean an art education program provided by a full-time, certified art educator in a fully-equipped, independent classroom. In retrospect, I think that I should have included this somewhere on the questionnaire/survey.

• Finally, due to the complex requirements for and limitations on interviewing persons under the age of 18, the voices of children were regrettably missing from this study.

Chapter Summary

In this chapter, my methodology for acquiring input from the layperson for the final study has been described. The reasons for using a questionnaire/survey have been discussed and a brief rationale for each of the questions in the questionnaire/survey

provided. The administration of the questionnaire/survey and the method of assembling the data for study have been described. I have listed what I consider to be concerns about and limitations to the study.

I once again emphasize that my ongoing intent has been that the emerging voice of the people--the "human element" (Pinar et al., 1996, p. 102)--would shape the findings of the study rather than my looking for pre-conceived ideas. Part of the data provides, I hope, a greater sense of the identity of the questionnaire/survey respondents.

CHAPTER 4

FINDINGS

In this chapter, the findings which emerged as the result of the distribution of 337 questionnaire/surveys in Atlanta, Georgia; Boulder, Colorado; Burlington/Chapel Hill, North Carolina; Cleveland, Ohio; Little Rock, Arkansas; and San Diego, California, will be shared. I will discuss how and why the questionnaire/surveys were coded as I identify the reasons that laypersons support art as a required subject in the K - 12 public school curriculum. Several tables will be used to illustrate how some of the data were coded. The following sections in this chapter will report the findings that relate to: (a.) the profile of the respondents themselves [Section I], (b.) their support for and attitudes about public education, in general [Section II], and (c.) their support for and attitudes about art as required K - 12 subject and in general [Section III].

In an effort to establish some sense of identity of the 337 respondents, there were a few questions in the research instrument requesting information about each (anonymous) person's gender, age, education, etc. However, as the primary purpose of the study was to focus on the reasons that laypersons gave for their support of art as a required subject in the K - 12 curriculum, broad generalizations about the overall public were not intended nor were statistical correlations the objective of the study. Therefore, the tables which amplify various components of the study are primarily provided for information only as well as for possible correlations that someone else might want to pursue in future studies.

That 77% of the respondents were white[1] and 26% were in business and/or banking would contribute to significant weaknesses if this study had been intended to represent the general public as a whole. Nevertheless, the data were recorded and used in discussion when such inclusion was considered appropriate.

Although the surveys were administered on a direct, one-to-one basis, several of the respondents did not answer all of the questions. All five of the administrators commented that, once into the survey and aware of what the survey was specifically about, many respondents wanted to alter their responses. For example, several laypersons wanted to change the subjects that they considered most important in the curriculum to include art, if they had not already done so. In keeping with the instructions given to them by the researcher, however, the administrators did not consent to changes, since spontaneity was an important element of the study.

In analyzing the questionnaire/surveys, certain patterns of similarities in rationale for the support of art in the K - 12 public school curriculum emerged. For example, for the idea that art "affords the opportunity for expression, self-expression" and "develops creativity," respondents used a variety of responses to say essentially the same thing. Therefore, responses and the various ways in which laypersons had articulated this particular idea were condensed under the heading "Expression & Creativity," and are listed in summaries under that heading. When there was a particularly distinctive comment made by a respondent, such remarks were quoted

---

[1] The designation "White" will be explained on page 147 of this chapter.

verbatim, and the number and site of the survey, as well as the race, gender, occupation, age, and state of residence of the respondent were noted. In the event that the respondent did not provide a response, N/R ("No Response") was noted and indicated on the scoring sheet with the notation " - ."[2] In order to preserve the authenticity of the responses, the researcher neither made any grammatical changes nor used the notation "sic."

The responses were sometimes contradictory. For example, two respondents who said that the study of art had been among their favorite classes in school said they were not supportive of art in the K - 12 curriculum. Herein, of course, lies one of the problems with a questionnaire/survey such as this, especially questionnaire/surveys administered by persons other than the researcher. Had contact with the respondents been direct, the researcher could have pursued this incongruity and other points in more depth. Nevertheless, there were many insightful, often delightful, responses given.

The responses to each question were studied and, when appropriate, grouped according to similarities which emerged. [A brief reporting of these responses to the questionnaire/surveys is included in this chapter.] Within each section and/or category, the number of responses was tabulated. For example, in analyzing question 8 b.--the reasons given for support of art education in the K - 12 curriculum--all of the responses were first studied by the researcher. As similarities began to emerge, the responses were randomly assigned numbers. For example, all comments clearly relating to

---

[2] This notation also indicates a zero.

"expression/self-expression" were assigned the number 2 and those which suggested "developing creativity" were assigned the number 9. There was no significance in the numbers used since the numbers were assigned randomly as the responses were read. The two concepts which emerged as "2" and "9"--the paradigms that the study of art allows for expression (number 2) and creativity (number 9), were eventually merged under the overall letter "B" for this category.

Throughout the study, then, this paradigm category was identified as "B." Similar to the method I had used for analyzing the pilot surveys in 1997, a numerical value for each of the categories which emerged in response to question number 8 was determined. The totals of responses under heading B, for example, were multiplied by 4, 3, 2, or 1, according to the rank of the reason given by the respondent. In other words, category B: "Expression & Creativity" was given 89 times as the most important reason for supporting art in the curriculum. 89 (respondent designations for the most important reason) x 4 (value points), therefore, resulted in 356 (total number of points) as the most important reason for category B: "Expression & Creativity." For respondents who ranked B as second in importance, the total of responses in this category was multiplied by 3, and so on. [See Table 4.12] After sorting all responses, seven basic categories of the reasons that the respondents gave for supporting art as a required subject in the K - 12 public school curriculum emerged. The actual ranking of each category was done later in the tabulation of the findings.

The seven categories[3] (which will be discussed later in this chapter) were that the study of art:

A. Promotes/develops cultural, social, and community awareness

B. Develops/allows for expression and creativity

C. Contributes to holistic, unconventional, non-linear thinking

D. Transfers to other subjects. Develops other cognitions.

E. Contributes to personal wholeness.

F. Develops visual awareness; aesthetics; art appreciation.

G. Other.

A total number of points for each of these categories--A - G--of reasons most frequently given by laypersons for their support of art as a required subject in the K - 12 curriculum determined the ranking of each category. [See Table 4.12.]

Description of Data Findings and Coding Information

A reporting of the anonymous questionnaire/survey responses is often presented in table format, sometimes with brief, accompanying text. This information is provided in table format for the sole purpose of clarifying the data assembled. All data tabulation sheets, figures, and detailed summary of codes are included in Appendix E for reference. The codes for the cities in which the questionnaire/surveys were administered will be used through the presentation of tables.

---

[3] The category number does not designate the final ranking of the paradigms.

The codes for the cities in which the questionnaire/surveys were administered are as follows:

AT Atlanta, Georgia

BDR Boulder, Colorado

BLN Burlington/Chapel Hill, North Carolina

CL Cleveland, Ohio

LR Little Rock, Arkansas

SD San Diego, California

Section I. Profile of Respondents

The profile data of the respondents which appeared primarily at the bottom of the questionnaire/survey, as well as the responses to question 2 (whether or not and for how long respondents themselves attended K - 12 public school) and question 5 (the highest level of their education) were assigned to the group profile.

Table 4.1
Age Groups Represented at Each Survey Site

Age groups:	AT	BDR	BLN	CL	LR	SD	Totals:
1: 18 - 29	38	-	6	41	9	8	102
2 30 - 39	41	-	6	10	4	16	77
3 40 - 49	36	1	6	12	2	8	65
4 50 - 59	23	4	15	9	2	9	62
5 60 - 69	2	4	7	1	3	1	18
6 70 - 79	-	1	-	3	1	-	5
7 80 - 89	-	-	-	-	1	-	1
8 No response	1	-	-	4	-	2	7

Table 4.2
Gender of Respondents at Each Survey Site

	AT	BDR	BLN	CL	LR	SD	Totals:
Female	77	1	25	45	17	20	185
Male	63	9	15	33	5	24	149
N/R[4]	1	-	-	2	-	-	3

Table 4.3
Race of Respondents at Each Survey Site

Race	AT	BDR	BLN	CL	LR	SD	Totals:
1	2	-	-	1	-	2	5
2	2	-	-	4	-	-	6
3	30	-	-	10	2	6	48
4	101	10	40	57	20	33	261
5	4	-	-	2	-	2	8
6	2	-	-	6	-	1	9

Coding for race was based on the indicators used by the United States Office of Personnel Management (1999) and are described below.

1. American Indian or Alaskan native
2. Asian or Pacific Islander
3. Black
4. White
5. Other

American Indian or Alaskan Native: A person having origins in any of the original peoples of North America and who maintains cultural identification through tribal affiliation or community recognition; Asian or Pacific Islander: A person having origins in any of the original peoples of the Far East, Southeast Asia, the Indian subcontinent, or the Pacific Islands; Black: A person having origins in any of the black racial groups of Africa; and, White: Person having origins in any of the original peoples of Europe, North Africa, or the Middle East. (p. 1)

[4] As evidenced in the fact that 3 respondents did not give their gender nor 9 their race, it is apparent that the administrators took quite literally their instructions not to add to or alter the questionnaire/surveys in any way.

Table 4.4
State of Residency and Number of Respondents per State

1	AL	0	21	MA	6	41	SD	0
2	AK	0	22	MI	11	42	TN	3
3	AZ	0	23	MN	1	43	TX	3
4	AR	15	24	MS	0	44	UT	0
5	CA	21	25	MO	2	45	VT	0
6	CO	11	26	MT	0	46	VA	14
7	CT	0	27	NE	0	47	WA	0
8	DE	0	28	NV	0	48	WV	0
9	FL	3	29	NH	0	49	WI	1
10	GA	100	30	NJ	1	50	WY	0
11	HI	0	31	NM	0	51	DC	6
12	ID	0	32	NY	4	52	OTHER	
13	IL	31	33	NC	40	[or No Response]		12
14	IN	4	34	ND	0			
15	IO	0	35	OH	20			
16	KS	0	36	OK	1			
17	KY	0	37	OR	0			
18	LA	6	38	PA	3			
19	ME	0	39	RI	11			
20	MD	7	40	SC	0			

Table 4.5
Occupation of Respondents (Total per Category)

Category	No. of respondents	Category	No. of respondents
1 Student	36	14 Restaurant/hotel/travel	7
2 Unemployed	11	15 Construction/maintenance	12
3 Retired	14	16 Armed forces	1
4 Finance/Insurance/Accounting	48	17 Grooming/clothing	8
5 Entertainment	7	18 Scientist	5
6 Clerical	15	19 Librarian	7
7 Education	31	20 Computer technology	7
8 Medicine/Health/Social work	25	21 Ministry/Clergy	2
9 Commerce/Business/Marketing	38	22 Engineering	2
10 Sales	15	23 Communications	8
11 Transportation	8	24 Homemaker	5
12 Law/law enforcement	8	25 Child care	1
13 Government	1	No response	15

Question 2. The respondent was asked to indicate how many years, if any, he or she had attended K - 12 public school. I took the total number of years attended by all respondents--3325--and divided that figure by 337 (number of respondents) for an average of 9.9 years that each respondent attended K - 12 public schools.

Table 4.6

Question 5. Highest Grade Level of Respondents

		AT	BDR	BLN	CL	LR	SD	Total	Percentage
A	8th grade	-	-	-	5	-	-	5	1.5
B	High school	15	-	3	18	8	4	48	14.2
C	College/ University	61	3	16	41	8	19	148	43.9
D	Post-graduate	64	7	21	16	6	21	135	40.0
E	No response	1	-	-	-	-	-	1	.3

The findings in Section I's profile of respondents indicated that the greatest representation of respondents (per category) were as follows:

Greatest age groups distribution:

Ages 18 - 29 102 or 30%
Ages 30 - 39 77 or 23%
Ages 40 - 49 65 or 19%

Gender distribution

Female 185
Male 149

Largest distribution of race

White 261 or 77%
Black 48 or 14%

Largest distribution of residence of respondents

Georgia 100 or 34%
North Carolina 40 or 12%
California 21 or 6%

Most frequently cited occupations:

Finance/Insurance/Accounting	48	or 14%
Commerce/Business/Marketing	38	or 11%
Students (18 or older)	36	or 11%

Question 2. Average number of years attended K - 12 public school: 9.9.

Question 5. Highest grade levels

College/University	43.9%
Post-college/university	40.0%
High school	14.2%

Although nearly a third (30.3%) of the respondents were 18 - 29 years of age and the overall racial makeup was 77% Caucasian, the gender distribution was more even (female = 54.9% and male = 44.2%). Nearly one-half (24) of the states in the United States were not represented. Three of the administrators used airport terminal lobbies for some of their acquisition of data; therefore, businesspersons who were traveling were significantly represented. Persons in categories 4, 9, and 10 (Sales; Commerce/Business/Marketing; Finance/Insurance/Accounting) totaled 107 of the 337 respondents or 30%. One of the administrators interviewed non-teaching staff at several college campuses; therefore student representation was high (11%) as well as personnel in education (9%). [See Table 4.5].

Section II. Support for and Attitudes about Public Education and Various Subjects in the K - 12 Curriculum

Having determined an overall profile of the respondents, my intention in Section II was to get some sense of the respondents' support for public education (question 1), the subjects in a curriculum they considered most important (question 3), the ideas they had about the purpose(s) of education (question 4), and how much they valued their

own education (question 6). Question 7 was designed to provide me with information about what the laypersons themselves had valued the most in their own education.

Table 4.7

Question 1. Degree of Respondent's Overall Support for Public Education

		AT	BDR	BLN	CL	LR	SD	Totals:
A	Highly supportive	62	6	18	32	9	25	152
B	Supportive	57	2	19	39	11	12	140
C	Supportive to a limited degree	15	-	1	7	2	5	30
D	NO	7	2	2	2	-	2	15

Table 4.8

Question 3. Subjects Considered Most Important in Overall K - 12 Curriculum

Number of times cited x value for ranking = (total points per ranking)

	SUBJECT	x 5	x 4	x 3	x 2	x 1	Total	Overall ranking
A	Social Education	9 (45)	12 (48)	21 (63)	12 (24)	19 (19)	199	6
B	Vocational Education	5 (25)	3 (12)	4 (12)	3 (6)	6 (6)	61	14
C	Physical Education	4 (20)	1 (4)	3 (12)	7 (21)	23 (23)	70	13
D	Home Living Skills	4 (20)	1 (4)	4 (12)	4 (8)	10 (10)	54	15
E	Foreign Language	6 (30)	5 (20)	8 (24)	16 (32)	26 (26)	132	9
F	Geography	1 (5)	4 (16)	7 (21)	18 (36)	31 (31)	109	10
G	History	13 (65)	9 (36)	53(159)	40 (80)	28 (28)	368	4
H	English (reading/writing)	206 (1030)	41 (164)	19 (57)	13 (26)	2 (2)	1279	1
I	Journalism/ Communications	2 (10)	-	4 (12)	6 (12)	1 (1)	35	16
J	Mathematics	45 (90)	146 (584)	49(147)	20 (40)	16 (16)	877	2
K	Military Science	2 (10)	1 (4)	-	-	-	14	17
L	Art - Performing	5 (25)	4 (16)	5 (15)	5 (10)	26 (26)	92	11
M	Art - Visual	4 (20)	7 (28)	14 (42)	16 (32)	23 (23)	145	8
N	Science	6 (30)	41 (164)	68(204)	49 (98)	29 (29)	525	3
O	Computer Science	7 (35)	10 (40)	28 (84)	22 (44)	27 (27)	230	5
P	Economics	2 (10)	3 (12)	7 (21)	7 (14)	17 (17)	74	12
Q	Literature	7 (35)	8 (32)	14 (42)	15 (30)	24 (24)	163	7
R	Office Skills	2 (10)	2 (8)	-	1 (2)	1 (1)	6	19
S	Other	1 (5)	2 (8)	2 (6)	-	2 (2)	7	18
T	Creative Writing	-	3 (12)	2	-	-	5	20

[* OTHER: Religion; Political Science; Anthropology; Speech; Engineering; Sociology; Education; Psychology; Philosophy; Health; Business; Social Skills; Cultural Studies; Marketing; Statistics; Theology; Humanities; Law; Nursing; Feminist Studies; Western Civilization; Psychology; Accounting; Social Science. Obviously, many of these subjects are not offered in a K - 12 curriculum.]

Using subject H (English) as an example of the data coding and category ranking I used, the following procedure was followed. English was cited by 206 respondents as the most important subject in the K - 12 public school curriculum. Therefore, 206 citations (for the subject considered most important) x 5 points (for most important) = 1030 points; 41 citations (for 2nd most important) x 4 points = 164 points; 19 citations (for 3rd most important) x 3 points (for 3rd most important category); 13 citations (for 4th most important) x 2 points = 26 points; and, 2 citations (for fifth most important) x 1 point = 2 points. The final total of value points, then, for English was 1279. After determining the value points for each subject in categories A - G, the following ranking of subjects resulted:

Ranking	Subject
1.	English
2.	Mathematics
3.	Science
4.	History
5.	Computer Science
6.	Social Science
7.	Literature
8.	Art - Visual
9.	Foreign Languages
10.	Geography
11.	Art - Performing
12.	Economics
13.	Physical Education
14.	Vocational Education
15.	Home Living Skills
16.	Journalism/Communications
17.	Military Science
18.	Creative Writing
19.	Office Skills
20.	Other

Question 4 was the first open-ended question from which various ideas emerged. I had no pre-conceived ideas of what the ideas and emerging categories would be.[5] Essentially, the responses for the primary purpose(s) of getting an education emerged in the following categories, to which I again randomly assigned a letter for coding:

a. Job development/training.

More opportunity for advancement/professional development/status/money.

Job/career training/income; Compete in the job market. Support a family.

b. Development/actualization of self: personal qualities and skills.

Exposure to/understanding of life; new ideas.

Develop skills for survival, success, self-preservation, discovery; to be self-sufficient, independent.

Realize a life of quality, fulfillment; overall well-being/growth; self- actualization of personal goals and abilities; reach full potential; well-rounded; self-improvement; self actualization of goals and abilities; personal development, enrichment; achieve higher goals.

Develop communication/social/interpersonal skills.

Develop ability to think analytically/critically; make decisions; reason; form and express opinion; to develop mind; to learn; to become a discerning thinker.

Enjoy life; experience joy/life's adventures; love of learning.

---

[5] The respondents very seldom gave their answers in complete sentences. I have used the phrases and/or words used by them.

Develop self-discipline, self-esteem; self-confidence.

Develop literacy; lifetime learning skills; mind enhancement.

To get knowledge, basic skills.

c. Self within society.

Become productive, well-rounded, active, responsible adult/citizen/member of society; contribute to society.

Acquire/expand/enhance knowledge of self, others, the world. Broaden understanding of diversity/the human experience/horizons; develop tolerance; improve the human condition; contribute to world citizenship.

Social survival. Social service.

d. Other.

It was required. Had to go.

Table 4.9

Question 4. Primary Reason(s) for Getting an Education

Category	AT	BDR	BLN	CL	LR	SD	Totals	%
A. Job preparation	39	3	12	23	12	18	107	24
B. Self	94	7	19	46	11	23	200	47
C. Self in society	55	1	20	18	4	19	117	28
D. Other	2	-	1	-	-	-	3	1

A. Job Preparation
B. Development/actualization of self, personal qualities and skills
C. Self within and in relation to society
D. Other

As Table 4.9 indicates, the ranking of the primary reasons that respondents gave for getting an education were:

1. Self-improvement; self-development 47%
2. Self within society 28%
3. Job preparation 24%

Table 4.10

Question 6. Degree to Which Respondents Valued Their Own Educational Experiences

		AT	BDR	BLN	CL	LR	SD	Totals	Percentage
A	Highly value	119	9	31	63	17	33	272	81
B	Value	18	1	8	16	4	9	56	16.6
C	Value to limited degree	4	-	1	1	1	2	9	2.4

Question 7.

Rather than present what would have been a quite complicated table which included information about which school courses of study had provided the respondent with living and/or vocational skills and/or perspectives that the respondent most highly values in his or her adult life, I used the data (see Appendix E) to compare only two of the subjects, English and Art. English, because it was ranked by laypersons as the most important study to include in a curriculum, and art, because that is the subject which is the focus of this study. The information, in essence, was as follows:

- Courses considered to be among the five most important subjects in the overall curriculum: English = 281 citations; art = 64 citations.

• Courses considered by respondents to have provided them with living and/or vocational skills and/or perspectives that respondents most highly value: English =151 citations; art = 70 itations.

Review of Section II.

Questions about the respondents' overall attitude toward education in general, including information about the respondents themselves, were intentionally asked before the specific questions about art in education. Because 43.9% of the respondents graduated from college, and 40.0% of the respondents continued their education after college (question 5; Table 4.6), the responses were often very articulate. [In all responses to all 337 questionnaire/surveys, there was only one word misspelled!]

Although 81% of the respondents placed a high value on their own education (Question 6; Table 4.10), their overall support of public education was not as strong. In question 1, which focussed on the degree to which respondents supported public education overall. 152 of the respondents indicated that they were highly supportive; however, 140 indicated only moderate support. [See Table 4.7].

Among the courses of study that provided the respondents with living and/or vocational skills and/or perspectives that they most highly valued, the number of citations for art (70) was actually greater than the number of citations (64) for ranking art in the subjects considered most important in the overall curriculum. In contrast, the subject which received the highest ranking for required subjects--English: 281 citations--was cited only 151 times as being among the courses of study most valued by the respondents.

In response to the question about the most valued experiences in the education of respondents, the following were comments were not surprising:

• "Trial and error" [CL-11: White male, police officer, Ohio].

• "Not provided at public school" [AT-71: White male, student, 18, Virginia].

The subjects considered as the overall five most important in a K - 12 curriculum (Question 3) were: 1st: English (1279 ranking points); 2nd: Mathematics (877 ranking points); 3rd: Science (525 ranking points); 4th: History (368 ranking points); and 5th: Computer Science (230 ranking points). [See Table 6.6 and Figure 6.1]. Of the twenty courses from which respondents chose, the visual arts ranked 8th.

The responses for the purpose of education (question 4) varied widely. The overall "development of self" ranked highest, with "job preparation" second, and "self in relation to society" number 3. [See Figure 6.2]. Two respondents used the phrase "Knowledge is power" [BLN-14 and CL-33]. The comment that the purpose of education was for "survival" and/or "self-preservation" was made 16 times.

Other statements about the purpose of education included:

• "To serve a useful life": [LR-1: White male, janitor, 40, Arkansas].

• "To serve others": [LR-9: White female, retired, 61, Texas].

• "To encourage, facilitate holistic development of the person--creatively, intellectually, socially, and morally": [CL-28: White female, 40, teacher, Illinois].

• "The more you know, the more you grow": [SD-27: Black female, bank examiner, 30, New York].

• "To prepare for life's adventures": [BLN-37: White male, woodworker, 61, North Carolina].

• "Job. Joy!" [BDR-3: White male, retired, 55, Colorado].

Section III.

As mentioned in my opening remarks for this chapter, this section is the heart of my study. Do laypersons consider art important enough to be a required course? And, if so, why? Table 6.10 shows the degree of support for art as a required subject in the K - 12 public school curriculum.

Table 4.11

Question 8A. Degree of Support for Art as a Required Subject in the K - 12 Curriculum

		AT	BDR	BLN	CL	LR	SD	Totals	Percentage
A	High supportive	58	5	17	41	10	14	145	43
B	Supportive	51	1	17	25	10	11	115	34
C	Supportive to limited degree	18	-	3	5	1	9	36	11
D	NO	13	4	3	9	1	10	40	12

As Table 4.11 shows, the degree to which respondents supported art as a required subject in the K - 12 public school curriculum was very strong. In response to Question 8a, 43% of the respondents were highly supportive and 34% were supportive. Only 11% were supportive to a limited degree and 12% were not supportive.

With this strength of support--nearly 90 % of the 337 respondents--there was little doubt in my mind that some special remarks would emerge. The incredible surprise was that there were so many. As in the open-ended question 4 in which the everyday language of respondents was studied for emerging ideas of what laypersons consider the purpose(s) of getting an education to be, I first read the responses; then,

went back and assigned a random number to various ideas. I eventually merged these ideas into categories which in this section responded to paradigms in art education which have been, are, and/or perhaps should be practiced. I grouped the responses according to similarities and, once again, did not tamper with or edit the language that was used. Except for the category headings, which represent in my own language what I considered to be a fair synthesis of the ideas in each category, I added no words or ideas of my own. In such cases that there are parentheses, these were part of the layperson's responses. The opening of each category features phrases, words, or ideas that were repeatedly used. More specific citations are quoted directly. Summaries of the reasons given for support of art in the K - 12 curriculum included the following categories[6]:

A. Cultural and community awareness:

The study of art: Broadens/changes one's perspectives, horizons, tolerance/awareness/appreciation of, sensitivity/exposure to other cultures, histories, surroundings, diverse points of view; expands one's ideas/views of the world; reflects values of cultures/relationships/surroundings/the environment; reflects a civilized society/culture.

- "Provides unification of human experience": [AT-53: White male, physician, 32, Georgia].
- "Art encourages civilization and higher levels of appreciation": [AT-59: White male, banker, 45, Georgia].

---

[6] The category letter does not indicate the ranking of the category.

• "Brings together many different ideas, personalities. Develops open-mindedness among peers" [AT-54: White female, custodial supervisor, 19, Georgia].

• "Encourages diversity and open-mindedness": [CL-62: White female, waitress, 40, Indiana].

The study of art: Speaks to many different people. Helps us understand mankind/history/historical perspectives; define, interpret history. Brings people together.

• "Creates historical contexts": [BDR-7: White male, architect, 52, Colorado].

• "Shows change in emphasis over time": [AT-83: White male, business manager, 41, Indiana].

• "Appreciation of intrinsic values": [AT-84: White female, employee training, 58, Virginia].

• "To expand knowledge of the outside world through the eyes or work of others": [AT-124: White female, secretary, 47, Georgia].

• "Enlightens minds to other's vision": [AT-116: White female, medicine analyst, 26, Georgia].

• "Provides a broader and deeper way to understand human experiences": [AT-123: White female, clinical social worker, 54, Georgia].

• "Many forms of art have played important roles in history/political discourse": [AT-130: White male, communications, 25, Michigan].

• "Bonds people to different cultures, non biased-ly": [CL-34: White male, police officer, 20, Illinois].

• "Helps one appreciate one's cultural milieu": [BD-5: White male, retired, 60, Colorado].

• "Expands the mind to the social aspect of cultures": [CL-38: White female, flight attendant, 46, Illinois].

• "Allows people to share and express ideas": [CL-48: Black male, temporary clerical worker, 21, Illinois].

The study of art: Develops our sensitivity to, appreciation of many aspects of life. Provides ways to develop/connect community.

• "To expand our experiences in life" [LR-1: White male, janitor, 40, Arkansas].

• "Enhances socialability" [AT-58: Black male, 29, Banker, Georgia].

• "Is a graphic depiction of history": [CL-75: Asian male, bike messenger, 28, Illinois].

• "Through art we can communicate with the past as well as with one another": [CL-60: White male, teacher, 24, Illinois].

• "Synthesis of empathy": [CL-51: White female, administrative assistant, 23, Illinois].

B. Expression and self-expression; Creativity

The study of art: Promotes self-expression (of one's feelings, emotions, thoughts, compassionate self); lets you be yourself; provides one with a creative outlet. Provides relief from stress. Develops/stimulates/enhances creativity/creative energy; unleashes/frees the human creative spirit.

• "Creativity and perspective carry over to problem solving, enhance ability to see more than one solution to a given problem" [AT-52: White female , 52, Canada].

• "Self expression and social expression": [AT-101: White female, beautician, 29, Georgia].

• "Taps affective (feeling) life as it imparts 'content' ": [AT-123: White female, clinical social worker, 54, Georgia].

• "Pushes creative forces/imagination which are underutilized but paramount in our society": [CL-47: White male, medical intern, 24, Illinois].

• "We are all born creators (reflection of the Creator). Everything we do from love to cooking, politics, dance, war, and death has an art to it.": [CL-76: Black female, student, 21, Illinois].

C. Unconventional, holistic, non-liner, imaginative thinking:

The study of art: Develops different non-linear skills; encourages nonconventional thinking/abstract thought; Develops higher reasoning, thinking skills; expands one's mind. Enhances the soul/spirit; is transformational; enhances our daily lives; gives us tools to inquire into the meaning of life. Helps you interpret life. Is inspirational. Develops/stimulates child's imagination; intuition; exploration; risk-taking.

• "Higher reasoning and thinking": [AT-110: White female, business development in science markets, 50, Virginia].

• "Opens your learning abilities": [AT-99: White female, make-up artist, 38, Georgia].

• "Teaches one to think outside the box": [AT-21: White male, office manager, 44, Georgia].

• "Helps you develop subjective realization": [BDR-6: White male, retired, 67, Colorado].

• "Learning how to appreciate integration and deconstruction of ideas": [CL-50: Asian male, marketing manager, 26, Illinois].

• "It maintains or re-establishes the use of symbolism and creative thought": [CL-49: White female, grad student 40+, Illinois].

• "Creates visual and historical sensitivity which cannot be represented by an education in the 3Rs": [CL-59: White male, writer and musician, 22, Illinois].

• "Sharpens one's response to subjectivity": [AT-58: Black male, 29, finance, Georgia].

• "Exploring the imagination, I feel, is the key to our future": [CL-18: White female, 37, security officer, Ohio].

• "Channels positive energy": [BR-7: White female, college admissions processor, 22, North Carolina].

The study of art: Allows for exploration of self and one's world; is necessary for holistic thinking, wholeness/ being well rounded/ balance; conceptual understanding/appreciation of life. Open-mindedness; Enlightenment. Gives sense of identity; emotional balance, good mental health; allows self-discovery, introspection.

• "Brings balance to the learning experience": [AT-77: Black female, technical trainer, 43, Washington, D.C.].

• "Soothing to the spirit of our being": [LR-7: White female, homemaker, 83, Arkansas].

• "Art is food for the soul": [LR-11: White female, registered nurse, 54, Arkansas].

• "Sense of authenticity": [AT-101: White female, beautician, 29, Georgia].

• "To dream": [AT-126: White female, secretary, 37, Georgia].

• "Helps you to be yourself": [AT-99: White female, make-up artist, 38, Georgia].

• "Keeps individualism alive!": [CL-49: White female, grad student, 40+, Illinois].

• "Simply teaching Reading, 'Riting, 'Rithmetic doesn't cut it": [AT-82: White female, teacher, 22, Washington, D.C.].

• "It opens the eye to important stuff that's hard to figure out on your own": [AT-49: White male, bartender, 19, Georgia].

• "Develops the senses, emotional self": [CL-52: White male, advertising/marketing, 31, Illinois].

• "Art is the only peaceful haven for stressful human beings in a capitalist world": [CL-33: White female, actress, 23, Illinois].

• "Art is civilizing. It calms the beast within us like no other": [SD-26: White male, economist, no age given, New York].

• "Is necessary to have a healthy life": [CL-69: Hispanic female, college professor, 52, Illinois].

• "Out of all the classes you take, art provides the most freedom in their education": [CL-74: White female, canvasser, 20, Illinois].

• "Provides mental inspiration in a way that other studies cannot. Is an important aspect of the human psyche": [SD-42: White female, beautician, 24, California].

D. Transfer and cognitive outcomes:

The study of art: Transfers to other skills. Enriches, enhances other/all areas of knowledge; demonstrates practical uses for other subjects, such as math and science. Develops critical- and analytic-thinking skills; abstract thinking, higher thinking skills; problem-solving skills; Uses different parts of the brain; develops areas that are not used in other subjects.

• "Connects other aspects of brain/mind to one's life": [AT-50: White male, Federal housing CEO, 43, Georgia].

• " Knowledge of arts leads to increased understanding of other disciplines and entertainment": [AT-130: White male, communications, 25, Michigan].

• "Enhances learning capabilities": [AT-94: White male, salesman, 42, Georgia].

• "All other subjects can enhance or complement art." [CL-27: White female, customer relations, 48, Missouri].

• "Opens abstract reasoning": [A-62: Hispanic male, dental assistant, 22, Georgia].

E. Art for personal wholeness:

1. Personal self-realization:

The study of art: Develops communication skills, personal values Develops self-esteem/patience, confidence; ability to focus; self-motivation self-discipline, teamwork, "follow-through"; nurtures introspection; goal setting and accomplishment through project preparation; develops one's ability to focus, make connections, think carefully, focus. Develops coordination; fine motor skills; manual skills; spatial abilities. Behavior modification. Develops visualization skills.

• "It opens up your learning abilities": [AT-99: White female, make-up artist, 38, Georgia].

2. Personal satisfaction:

The study of art: Is interesting, stimulating, informative; Is entertaining, enjoyable, relaxing. Is fun; a good hobby.

• "Psychological and/or physical soothing": [AT-62: Hispanic male, dental assistant, 22, Georgia].

• "Gives kids something to learn about other than general courses": [CL-42: White male, waiter, 26, Ohio].

3. Personal skills:

The study of art: Affords opportunity for developing special talent, career, interests, artistic skills. Gives one the chance to discover art techniques. Provides options for job opportunities.

• "Is performance oriented. You can see immediate consequences, reinforcement of effort": [AT-51: White female, teacher, 45, Georgia].

F. Visual awareness • Art appreciation • Aesthetics:

The study of art: Develops one's aesthetic sensibilities/one's awareness of visual dimensions/physical relationships: light, distance, perspective; challenges the senses. Develops appreciation for beauty and nature. Teaches appreciation of art/art media. Helps one be cultured.

• "To find your own source of pure aesthetic pleasure": [AT-125: White female, child psychiatrist, 50, Georgia].

• "Increases, encourages awareness, perception, sensitivity": [AT-50: White male, Federal housing CEO, 43, Georgia].

• "Being grounded in beauty gives you peace": [SD-43: White female, beautician, 38, California].

• "The thrill of beauty": [BD-5: White male, retired, 60, Colorado].

• "Beautifies the world": [CL-61: Black female, retail assistant, 23, Ohio].

• "General knowledge of the arts": [CL-58: Black male, meeting planner, 38, Colorado].

G. Miscellaneous:

The study of art: Is a lot of different things; Variety of things. Is a good extracurricular activity.

• "Art is the basis for everything: fashion, automobiles, etc.": [LR-16: White female, 21, student, Louisiana].

• "Art is an everyday part of our lives. Some things are better expressed by art than by words": [AT-87: Black male, public transportation, 40, Maryland].

• "Is best way to learn how to enjoy life": [CL-70: Hispanic female, virologist, 50, Wisconsin].

• "To impress girls": [CL-56: White male, student, 23, California].

• "Without art education, it would be a sad existence" [CL-34: White male, police officer, 20, Illinois].

• "Cannot imagine life without it": [BR 40: White female, physician, 33, North Carolina].

Table 4.12

Question 8B. Reasons (per location) Given by Laypersons Who Support Art as a Required Subject in the K - 12 Curriculum: [Rank per location x points per ranking]

AT	1st	x 4	2nd	x 3	3rd	x 2	4th	x 1	
A. Cultural /community awareness	28	112	21	63	16	32	10	10	217
B. Expression; Creativity	43	172	29	189	11	22	9	9	392
C. Holistic, non-linear, imaginative thinking	13	52	15	45	7	14	6	6	117
D. Transfer and cognitive outcomes	7	28	9	27	7	14	1	1	70
E. Art for personal wholeness	9	36	16	48	24	48	14	14	146
F. Visual awareness • Art appreciation • Aesthetics	7	28	7	21	6	12	3	3	64
G. Other	1	4	–	–	–	–	1	1	5

BDR	1st	x 4	2nd	x 3	3rd	x 2	4th	x 1	
A. Cultural /community awareness	–	–	1	3	2	4	1	1	8
B. Expression; Creativity	1	4	–	–	1	2	1	1	7
C. Holistic, non-linear, imaginative thinking	3	12	1	3	–	–	–	–	15
D. Transfer and cognitive outcomes	–	–	–	–	–	–	–	–	–
E. Art for personal wholeness	–	–	2	6	–	–	–	–	6
F. Visual awareness • Art appreciation • Aesthetics	1	4	1	3	–	–	–	–	7
G. Other	–	–	–	–	–	–	–	–	–

Table 4.12 - Continued

BLN	1st	x 4	2nd	x 3	3rd	x 2	4th	x 1	
A. Cultural /community awareness	2	8	3	9	5	10	–	–	27
B. Expression; Creativity	13	52	8	24	5	10	3	3	89
C. Holistic, non-linear, imaginative thinking	7	28	4	12	1	2	1	1	43
D. Transfer and cognitive outcomes	3	12	1	3	1	2	2	2	19
E. Art for personal wholeness	2	8	9	27	6	12	2	2	49
F. Visual awareness • Art appreciation • Aesthetics	2	8	3	9	3	30	1	1	48
G. Other	–	–	–	–	–	–	–	–	–

CL	1st	x 4	2nd	x 3	3rd	x 2	4th	x 1	
A. Cultural /community awareness	18	72	11	33	9	18	5	5	128
B. Expression; Creativity	15	60	12	36	6	12	2	2	110
C. Holistic, non-linear, imaginative thinking	6	24	6	18	3	6	3	3	51
D. Transfer and cognitive outcomes	2	8	1	3	3	6	–	–	17
E. Art for personal wholeness	6	24	5	15	1	2	–	–	41
F. Visual awareness • Art appreciation • Aesthetics	8	32	5	15	3	6	1	1	54
G. Other	–	–	–	–	2	4	1	1	4

LR	1st	x 4	2nd	x 3	3rd	x 2	4th	x 1	
A. Cultural /community awareness	4	16	1	3	–	–	2	2	21
B. Expression; Creativity	7	28	7	21	2	4	–	–	53
C. Holistic, non-linear, imaginative thinking	4	16	3	9	4	8	3	3	36
D. Transfer and cognitive outcomes	1	4	1	3	3	6	–	–	13
E. Art for personal wholeness	2	8	5	15	2	4	1	1	28
F. Visual awareness • Art appreciation • Aesthetics	3	12	1	3	1	2	–	–	17
G. Other	–	–	–	–	–	–	–	–	–

SD	1st	x 4	2nd	x 3	3rd	x 2	4th	x 1	
A. Cultural /community awareness	8	32	6	18	4	8	2	2	60
B. Expression; Creativity	10	40	5	15	3	6	1	1	62
C. Holistic, non-linear, imaginative thinking	7	28	6	18	3	6	2	2	54
D. Transfer and cognitive outcomes	1	4	2	6	3	6	1	1	17
E. Art for personal wholeness	3	12	4	12	4	8	2	2	43
F. Visual awareness • Art appreciation • Aesthetics	–	–	1	3	1	2	2	2	7
G. Other	–	–	–	–	–	–	–	–	–

Table 4.13

Question 8B: Number of Points per Location for Reasons (A - G) Given by Laypersons for Their Support of Art as a Required Subject in the K - 12 Curriculum

	A	B	C	D	E	F	G
AT	217	392	117	70	146	64	5
BDR	8	7	15	-	6	7	-
BLN	27	89	43	19	49	48	-
CL	128	110	51	17	41	54	4
LR	21	53	36	13	28	17	-
SD	60	62	54	17	34	7	-
Sub-Totals	461	713	276	136	304	197	9

Total points (Sub-Totals) of all categories (2096) divided into points per category = % per category, then ranking of each category. In other words, of the total points for all categories (2096), Category A "Cultural /community awareness" had 461 points. Divided by 2096, the percentage for Category A was 22.1%.

Based on the percentage earned in this manner, each category was ranked.

In other words, the following rankings resulted:

Table 4.14

Percentage for Each Category with Subsequent Ranking of Each Category

Category	Percentage	Rank
A. Cultural /community awareness	22.1	2
B. Expression; Creativity	34.1	1
C. Holistic, non-linear, imaginative thinking	13.	4
D. Transfer and cognitive outcomes	6.5	6
E. Art for personal wholeness	14.5	3
F. Visual awareness • Art appreciation • Aesthetics	13.	5
G. Other	4.	7

Table 4.15
Ranking of Reasons for Which Art Is Supported

Rank	Category	Percentage	
1	B	34.1	Expression; Creativity
2	A	22.1	Cultural /community awareness
3	E	14.5	Art for personal wholeness
4	C	13.	Holistic, non-linear, imaginative thinking
5	F	9.4	Visual awareness • Art appreciation • Aesthetics
6	D	6.5	Transfer and cognitive outcomes
7	G	4.	Other

Art in General

In citing their favorite art objects and/or experiences (question 9), the majority of respondents referred to works by "The Masters"--those "great, fine" artists whose work is primarily housed in museums and galleries. Monet was cited as a favorite artist 24 times; the Impressionists 17 times; Van Gogh, 9 times, Rodin, 7, and Renoir, 6. Michelangelo's "David" was cited 7 times and da Vinci's "Mona Lisa" 5 times. Some of the more (unedited, uncorrected) imaginative responses included:

• "Exhibit of treasures brought up from old sunken ships": [SD-7: White male, U.S.Navy, 28, California].

• "Art classes as a child in school":[BLN-29: White female, secretary, 34, North Carolina].

• "Family collages/photographs - creating them": [AT-123: white female, clinical social worker, 54, Georgia].

• "Drawing boats": [AT-20: White male, accountant, 57, Georgia].

• "Gooseflesh Niteclub Circus (theater)": [CL-80: White male, student, 22, Illinois].

• "Hearing a sax playing on the River Siene": [CL-75: Asian male, bike messenger, 28, Illinois].

• "Love to dabble in all of it!" [BLN-36: White female, 27, secretary, North Carolina].

• "Creating designs one of a kind to be executed by me using woods from around the world" [BLN-37: White male, 61, retired salesman, North Carolina].

• "Watching a friend turning wood to make a beautiful bowl": [SD-31: White female, 29, hotel supervisor, California].

• "NO!!": [BDR-2:White male, 55, business, Colorado].

• "My children's drawings, sculpture": [SD-16, white female, 38, banker, New York].

• "Singing Handel's 'Messiah' ": [LR-15: White female, 34, homemaker, Arkansas].

• "Picture I painted in the 7th grade": [LR-19: White female, 18, student, Louisiana].

• "High School Musicals": [BLN-23: White male, 62, retired, North Carolina].

• "Anything 'off the wall' that seems to make no sense": [AT-49: White male, 19, bartender, Georgia].

While the majority of respondents referred primarily to "fine" artists and artworks as their favorite objects and/or experiences, their particular interests (question 10) were more diverse. For example:

• "I have found all forms of art to be very rewarding and enlightening, even the forms I do not particularly like": [AT-54: White female, 19, building supervisor, Georgia].

• "Working with tools in the shop and home": [AT-92: White male, 54, psychotherapist, Georgia].

• " Just as an observer and admirer": [AT-62: Hispanic male, 22, dental assistant, Georgia].

• "All kinds of music from Beethoven to rock n roll to Motown": [AT-100: White male, 25, service director, Georgia].

• "Love to study early Celtic quilts and linen patterns as well as linens of all kinds": [AT-125: White female, 50, child psychiatrist, Georgia].

• "NASA photography of earth from space or the moon": [AT-102: White female, 47, business researcher, Georgia].

• "Art adds life to a home - love to decorate with unique pieces": [AT-108: Black female, nurse case manager, 25, Maryland].

• "Industrial design, design of products, etc.": [AT-68: White male, 21, student, Maryland].

• "I took ceramics for 6 yrs; wonderful outlet for meditation and energy release": [SD-11: White female, 35, accountant, Virginia].

• "Yes. I enjoy interior decoration through the times and all art from a cross-cultural perspective": [CL-69: Hispanic female, 52, social science college professor, Illinois].

• "Looking at the work of the masters, esp. Impressionism. I do not care much for most modern art": [SD-35: White male, 46, banker, California].

• "Yes - love painting murals": [BLN-6: White female, 25, office clerk, North Carolina].

• "Yes, as a collector of antique clocks, also interested in old houses with interesting architectural details, masks, funky sculpture and ecletic oddities": [BLN-14: White female, 48, Bed and breakfast proprietor].

• "I love jazz!! Music and art can give you insight into the artist's thoughts and moods and can be intimate": [SD-27: Black female, 30, bank examiner, New York].

• "Community building through music making": [BLN-27: White female, 57, retired, North Carolina].

• "Tole painting & decorating": [LR-13: White female, 49, teacher, Arkansas].

In addition to a variety of specific media that they most enjoy, such as "painting," "sculpture," "opera," etc., 9 respondents mentioned the art work of children, and 17 cited art and/or art history classes that they had had in their youth, at camp, or at college. Among the more unusual art favorites mentioned were tattoos (cited 5 times), erotic, exotic art (cited 3 times), cars (cited twice), and (a personal favorite of the researcher's) "The Venus of Willendorf."

Equally important to the respondents' favorite visual art media and artists were various written and performing arts, including music, theater, literature, mythology, and screenwriting. The performing and written arts had been cited relatively few times in response to question number 9. Because there appeared to be a significant relationship between art forms and/or experiences that are most highly, personally valued and the actual accessibility of these art forms and experiences, this idea is more fully discussed in the next chapter of the study: "Discussion."

My method for assembling this emerging data was the same as I had done in questions 5 and 8b. I assigned numbers to each specific artist, artwork, medium, etc., and eventually merged them in the following categories. I assigned each category a code letter.

Codes for Section IV

Group A: Museums, galleries, specific art works, periods, and/or artists.
Group B: Media and media categories.
Group C: Specific sites/types of outdoor art.
Group D: Performing/written arts.
Group E: Other.
Group F: Miscellaneous.

In Group A: Museums, galleries, specific art works, periods, and/or artists:

- Museum collections: [Metropolitan, St. Sophia, National Gallery, Sistine Chapel, Smithsonian, the Louvre, Musée d'Orsay; British Museum; Hirschorn; High; Museum of Modern Art; Corcoran; Philadelphia; Guggenheim; Holocaust Museum; local galleries]

- Specific art works: "Mona Lisa"; "David"; "Pieta"

- Periods of art: African masks/art; Impressionism; Greek; Egyptian; Byzantine; Futurism, Modernism

• Specific artists:

Monet	Sergeant	Van Gogh	Dali
Seurat	Faith Ringgold	Renoir	Rubens
Chagall	Mondrian	Picasso	O'Keefe
Michelangelo	Degas	Rembrandt	Ansel Adams
Rodin	da Vinci	Matisse	Botero
Lichenstein	Hicks	Rothko	Hals
Holbein	Remington	Homer	Francis Bacon
Klimt	Toulouse-Lautrec		

In Group B: Media and media categories:

Paintings	Drawing
Pottery	Calligraphy
Appalachian pottery	Watercolor
Crafts/folk art	Stenciling
Sewing/quilting	Jewelry
Gardens	Religious art
Fine china	Ceramics
Prints/etchings	Children's art
Sculpture	Pen & Ink
Graphic art	Fiber arts/Needlework
Photography	Portraits
Pastels	Stained glass
Glass	Oil painting
Paper art: Origami	Cooking
Books	Flower arranging
Wood working	Interior design
Weaving	Tea ceremonies
Computer art	Native American pottery and crafts

In Group C: Specific sites/types of outdoor art:

Public art: Mt. Rushmore; Lincoln Memorial; Statue of Liberty; Arc de Triomphe

Archaeology: Stonehenge; Pyramids; Great Wall of China

The cities of Florence; San Diego; Rome

Bridges; old buildings

Architecture: Gaudi; Frank Lloyd Wright; Gothic cathedrals; Palaces of St. Petersburg; Ante-bellum Southern homes; Cologne Cathedral.

In Group D: Performing/written arts:

Music

Music- jazz

Music - street

Music - choral
Music- classical
Composing
Films ("Bonnie & Clyde")/Videos
Dance
Theater
Broadway musicals
Creative writing
Screenwriting
Poetry
Literature
Mythology
Opera
Mime
Performance art

In Group E: Other:

Art classes in K-12
Art history
Collecting art
Graffiti
Erotic, exotic art
Sunken ships
Tattoos
Cars
Listening to artists talk about the creative process; watching artists work

In Group F: Miscellaneous:

Walking
Travel
Martial arts
Everything we do; Daily life
Open spaces/ Nature/Wildlife/the ocean

Once I had assigned a code for each category, I counted the number of respondents per site and determined how each category ranked. As the tables illustrate, "fine" art works, museums, periods, or artists were cited most frequently (question 9) as "favorite art objects and/or experiences." In the section for "particular interests in art" (question 10), however, "assorted media" (especially performing arts) outranked Category A by 4 to 1.

Table 4.16

Question 9. Favorite Art Objects and/or Experiences

	AT	BDR	BLN	CL	LR	SD	Totals	%
A Museums, galleries, specific art works, periods, and/or artists	108	4	39	42	12	30	285	33
B Media and media categories.	91	7	26	47	18	23	212	30
C Specific sites/types of outdoor art	12	5	7	11	1	6	42	6
D Performing/written arts	68	3	27	36	9	26	169	24
E Other.	10	-	7	14	3	7	41	5.5
F Miscellaneous.	8	-	-	2	1	2	13	1.5

Question 9. Favorite Art Objects and/or Experiences

1. Museums, galleries, specific art works, periods, and/or artists. 33 %
2. Media and media categories 30
3. Performing/written arts 24
4. Specific sites/types of outdoor art. 6
5. Other 5.5
6. Miscellaneous 1.5

Table 4.17

Question 10 Particular Interests in Art

	AT	BDR	BLN	CL	LR	SD	Totals:	%
A Museums, galleries, specific art works, periods, and/or artists	13	1	6	2	-	6	28	13
B Media and media categories.	26	3	21	26	14	10	100	46
C Specific sites/types of outdoor art	4	1	3	1	-	1	10	5
D Performing/written arts	32	1	5	16	6	9	69	32
E Other.	3	-	-	2	-	3	8	4
F Miscellaneous.	1	-	1	1	-	-	3	1

Question 10. Particular Interests in Art Particular Interests in Art

1. Media and media categories 46 %
2. Performing/written arts 32
3. Museums, galleries, specific art works, periods, and/or artists 13
4. Specific sites/types of outdoor art. 5
5. Other 4
6. Miscellaneous 1

In this chapter, the findings which emerged from my study of the 337 questionnaire/surveys have been presented. The way in which I identified, coded, and compared various categories of interest have been reported. Where quantitative tables were used, it was done for purposes of getting some sense of who the respondents were, not for making generalizations to the public.

I have quoted dozens of comments by laypersons about the purposes of getting an education, their reasons for supporting art in a K - 12 public school curriculum, and their favorite artworks/experiences and particular interests in art.

My impressions based on the data reported in this chapter will be shared in Chapter 5: "Discussion."

CHAPTER 5

DISCUSSION

In this chapter, I will reflect on the findings from the previous chapter in relation to reviews of literature (Chapter 2), current events, and various questions posed throughout this dissertation. For purposes of comparing the findings of the 337 questionnaire/surveys to the dominant practices in art education throughout its history in the United States public school system, an illustrative table will be presented. I will relate the findings from the questionnaire/surveys to current and emerging practices in the field of art education in an effort to explore the threads and linkages that I regard as significant. The possible meanings and significance of the questionnaire/survey responses and their relationship to the overall objective of this study--to determine the laypersons' support for art as a required subject in the K - 12 public school curriculum and the reasons given in laypersons' language for this endorsement will be considered. The implications of the laypersons' responses to questions about art preferences will also be considered.

In the introductory chapter of this paper, the importance of the layperson's ideas in the ongoing reconceptualization--both in theory and in practice--of the mission of education (research and curriculum) in general and art education in particular was discussed. I reviewed scholarship that reinforces my own conviction that dialogue with the layperson (non-art education professional) can be not only informative, but also serve to keep art education professionals in touch with the ideas of "just plain folks"

(Lave, 1988). Scholars, including Bowers (1987), Carson (1990), Congdon (1986), Labaree (1998), and Lave (1988), have reminded us that honoring the ideas, artforms, styles of learning and communication, insights, and practices of everyday, "non-school" life can contribute to our appreciation of others and enhance our work as educators. Numerous studies by Efland (1976), Hamblen (1985, 1986), Lave (1988), and Wilson (1974, 1982, 1997), to name but a few, have directed our attention to the existence and importance of out-of-school, everyday, situational learning, language, artmaking, and cognitive development.

Furthermore, since policy for educational priorities and endeavors rests primarily with persons who are presumably not art educators per se, it is imperative that the language used in dialogue with such persons be clear and direct. Specialized language, while sometimes merited within a specific field of endeavor, should serve as a tool for communication within that field rather than as a means of distancing the layperson. When we call an electrician and complain that our ceiling fan "doesn't work," enough has been said. Our communication has been sufficient to the need. We end up with a working fan unit; the electrician has earned an hour's wages. We are both satisfied.

In the field of art education, however, since we are educating future laypersons (the children of laypersons), and (most often) not future artists, we are faced with the challenge of attentive listening and responsiveness to what's going on in the lives of the youngsters who enter our classrooms every day. The fresco techniques of Michelangelo matter little to a boy who is worried about his incarcerated "Paw-Paw" or a girl

concerned about her mother's recent dismissal from her job at the factory. Studying the power of transformation and imagination in Faith Ringgold's Tar Beach (1991) would perhaps be more appropriate and meaningful.

The need for honoring the ideas imbedded in non-professional, everyday language extends into communication among educators themselves. Theorists in art education who generate ideas for use in the classroom must be able to understand (and be understood by) non-art education classroom teachers, administrators, and policymakers. If Tom Wolfe's (1975) assessment--that the modern art movement was dependent on highly sophisticated language for its appeal--is justifiable, it is no wonder that so many people feel marginalized by the artwork of this period.[1]

Most art educators would agree that studio production continues to be the primary model for art classroom instruction. M. Jones (1987), Lanier (1975), and others have warned us that this often perpetuates a modernist model of the artist as being unique, independent of mainstream living, even a bit mad. Erickson (1979) commented on the bi-polar distinction within the field of art education wherein teachers viewed themselves as either visual artists (associated with feeling, novelty, and anti-intellectualism) or as intellectuals (associated with reasoning and verbal skills). Dewey (1934) would be the first to remind us that such "either/or" distinctions are a self-imposed pair of shackles. We do not need to operate from such a mindset. Indeed, the messiness of post-modern thought honors such a mixture. Dewey (1934) and M. Jones

---

[1] In the findings for this study, for example, less than a dozen laypersons cited examples of modern art as their personal favorites in art.

(1987) discussed how we have removed art from everyday life and experiences within our communities. The artist has been assigned (or has assumed) a place outside of humdrum, "everyday" life. Many persons who would perhaps deny that art is a part of their daily lives while at the same time watching television or deciding what to wear for work have not had a complete art education.

The Getty's (1999) current emphasis on comprehensive arts education--CAE--embraces an approach to learning and teaching the arts that "is related to the personal interest, experiences, and abilities of learners as well as to other subjects in the curriculum....in which content and processes are holistically employed in practice" (Getty, 1999). Such a holistic approach promises (and needs) to do much to de-myth-ify the "bohemian" artist,[2] even the "bohemian" art educator who roams the halls, going classroom to classroom with a cart full of paint and construction paper! The Getty's capacity for (corporate) self-organization (Bateson, 1978; Doll, 1996) reflects, very much to the credit of the responsible parties, a willingness to listen and respond to the voice of the people.

In its original format--DBAE--the art disciplines as practiced by corresponding professionals in the art world were treated as the four separate models for and components in art education: art production, aesthetics, history, and criticism (Wilson, 1997b). Teachers throughout the country were oftentimes driving themselves a little crazy trying to devote "equal" amounts of time to each of these areas. DBAE was

---

[2] Tom Wolfe (1975).

frequently interpreted as a method--and, in my own experiences, anyway, lots of educators love methods. "How-to" guides for teaching à la DBAE flooded the market, and teachers clamored for spaces in DBAE workshops at art education conferences. Serious concerns about DBAE--that it was elitist, content-specific, and biased toward the art of "dead European white males" (Hamblen, 1990), for example--were voiced by Chalmers (1992), Hausman (1987), and others. In addition to these criticisms was the realization that the study of and practices in art education extends far beyond the art professions.

In its well-funded and dazzling ascent to being recognized as the pre-eminent paradigm for art education in the mid-1980s and 1990s, the Getty paused, listened, and responded to the voice of laypersons as well as to scholars, practitioners, and administrators in the field of art and general education who had themselves taken into account the ideas of others. As Delacruz & Dunn (1996) and Hamblen (1996) observed, the actions and readjustments within the Getty that resulted in the Getty's contemporary approach--comprehensive arts education--reflected not so much what DBAE had done for the field of art education as what the field had done for DBAE.

Campbell (1988) considered the artist to be the shaman of contemporary life. This is, I believe, not only a terribly broad generalization, albeit well intended, but a terrible burden for an artist. It relegates the artist to a position outside of daily living.[3] Numerous scholars involved in art education research have, with visionary spirit,

---

[3] Furthermore, I shudder to think that Jeff Koons or Christian Title are my shamans!

pioneered efforts to acknowledge and honor the diversity of "real" life and "real" people. Degge (1975), Jackson (1968), McFee (1995), and Sevigny (1977) contributed to reconceptualization in research, curriculum, and art education practices. We owe much to their commitment to authenticity rather than to answers, as well as to the work of Efland (1976), Hamblen (1987, 1990), Lanier (1975), Lave (1988), Wilson (1974, 1982, 1997), and others, for their recognition of the importance of everyday life and practices and the subsequent implications for what's going on in schools.

What They Said

Responses to the 337 questionnaire/surveys administered throughout the United States during the summer and fall of 1999 identified the extent of and main reasons for the strong support of art in schools by these laypersons. Of these 337 laypersons, 88% were supportive of art as a required subject in the elementary/secondary public school curriculum: 43% = highly supportive, 34% = supportive, and 11% = supportive to a limited degree. In comparison to all other subjects (20) in a K - 12 curriculum, the "3 Rs" held their place, and the study of art ranked eighth (out of 20) in importance.

Two items of special note were as follows:

1. Of the 65 respondents who listed art among the top five subjects that they would include in a K - 12 curriculum (question 5), only 45 of these persons were "highly supportive" of art in the curriculum (questions 8a), 14 = "moderately supportive," 4 = "supportive to a limited degree," and 2 = "not supportive." This was a puzzling contradiction.

2. Another ambiguous finding was that the number of respondents who considered art one of the courses they had most valued in their overall education (question 7) was greater than the number who ranked art in the subjects they considered most important in the overall curriculum (question 5). On the other hand, English was cited 281 times as a subject that should be in the top five in a curriculum; but, when asked for the courses of study most valued by the respondents, English was cited only 151 times. Had I been in direct contact with these respondents, I could have explored the implications of these kinds of contradictions.

Having examined the everyday language and vernacular used by laypersons to justify their strong support for art in the K - 12 curriculum (88%), the following categories of reasons and the subsequent ranking of each emerged:

The study of art:

1. affords opportunities for expression, self-expression, creativity (34.1%);

2. develops cultural and community awareness (22.1%);

3. contributes to personal wholeness: self-realization, satisfaction, and skills (14.5%);

4. develops non-linear, holistic, unconventional, imaginative thinking (13%);

5. develops visual awareness, aesthetic awareness, and appreciation for art (9.4%); and,

6. develops skills that transfer to and/or interact with other areas of study, perhaps resulting in other cognitive outcomes (6.5%).

Compared to the pilot studies of 1997 (see Table 5.1), it is remarkable how closely matched the groups were. The idea that "art is fun" did not emerge very often in the questionnaire/survey responses. It must be significant, then, that the pilot study group that considered art to be "fun" was a group of university students. This same pilot study group had also stated several of their responses in education "jargon," such as art develops "the whole child," confidence, and self-esteem. Comments such as these rarely appeared in the questionnaire/survey responses.

On the other hand, the pilot study groups rarely expressed ideas that art interacts with or transfers to other areas of the curriculum. The pilot study groups appeared to think of art education as a segregated, separated subjected in the curriculum which, of course, in a typical K - 12 public school curriculum is often the case. The questionnaire/survey respondents (43.9% = college graduates; 40% = post-college graduates), however, appeared to be more aware of the interconnectedness of art to other areas of life and learning, and the potential for art education's interaction with other subjects. A 48-year old customer relations agent from Missouri, in fact, said, "All other subjects can enhance or compliment [sic] art." Interdisciplinary studies are, in fact, a rapidly expanding area in contemporary American education.

Table 5.1 illustrates the striking similarities of reasons that laypersons in the original pilot studies in 1997 and the final questionnaire/survey respondents supported art as a required subject in the K - 12 public school curriculum.

Table 5.1
Comparison Between Questionnaire/Surveys and Pilot Studies of Rankings for Reasons for Art in a Curriculum

Reason	Questionnaire/Survey	Pilot Studies
Affords opportunities for expression, self-expression, creativity	1	1
Develops cultural and community awareness	2	2
Contributes to personal wholeness: self-realization, satisfaction, and skills	3	4*
Is fun		3
Develops non-linear, holistic, unconventional, imaginative thinking	4	6
Develops visual awareness, aesthetic awareness, and appreciation for art	5	5
Develops skills that transfer to and/or interact with other areas of study, perhaps resulting in other cognitive outcomes	6	

* This group had also used more concepts such as develops special talents; self-confidence; whole child.

The reasons which the 337 questionnaire/survey respondents offered for their support of art education in the K - 12 curriculum and the language they used to articulate their responses ranged from simple statements such as (Art) "Teaches one to think outside the box" (AT-21) to more sophisticated comments: "(Art) maintains or re-establishes the use of symbolism and creative thought" (CL-49). If these responses can in any way be assumed to represent, even in part, emerging (or have they always been there?)[4] attitudes of laypersons toward art, education, and global sensitivity, the responses are heartening. Scholars including Bowers (1987), Gablik (1991), Hamblen, (1985b, 1990, 1992, 19995), Hobbes (1975), M. Jones (1982, 1984, 1987), and McFee

[4] Dzamba (1985) reminded us that women kept alive various folk art and craft traditions, including "old-world traditions" brought to the United States by immigrants to their new homes. Stankiewicz and Zimmerman (1989) wrote of the ways that women actively supported the study of various arts in their social clubs which served as their primary means for personal growth.

(1995, 1998) would be encouraged by this apparent recognition by laypersons of the need to honor diversity and complexity in a variety of social and historical contexts. Indeed, the responses indicated that (a.) many of these laypersons were capable of "complex political discourse involving different cultural groups" (Bowers, 1987, p. 12), and that (b.) their reasons for supporting art in schools were frequently based in wanting to develop this capacity in themselves and in others.

Similar to the results of Hamblen's (1986) conversations with children about the nature of art (aesthetics) in which children offered "highly sophisticated aesthetic concepts...albeit unknowingly" (p. 68), the laypersons who participated in this study revealed many astute, rich, diverse, and profound justifications for art in today's schools. Many of these laypersons (22.1%) obviously shared a conviction that art broadens one's perspectives, points of view, and appreciation of cultures other than their own. In the words of a young Georgia doctor: art "provides unification of human experience" (AT-53). Other examples of the challenging, invigorating, and oftentimes extraordinary perspectives shared were the following: Art: "is the only peaceful haven for stressful human beings in a capitalist world" (CL-33), "creates visual and historical sensitivity which cannot be represented by an education in the 3Rs" (CL-59), and "opens the eye to important stuff that's hard to figure out on your own" (AT-49: a 19 year-old bartender).[5]

---

[5] These direct quotations and others are included in Chapter 4: "Findings."

Only 3 of the 337 respondents actually used the word "aesthetics." Nevertheless, the basics of aesthetics were reflected in numerous responses, such as "Increases, encourages awareness, perception, sensitivity" (AT-50), and "(B)eing grounded in beauty gives you peace" (SD-43).

The paradigm that "art affords opportunities for expression, self-expression and develops creativity" was the primary justification for art in schools by the pilot study groups and the questionnaire/survey respondents. The comments used in supporting this paradigm, however, did not reflect the mood of this paradigm as it existed in the 1940s and 1950s. I did not sense that contemporary advocates of this paradigm, the laypersons in this study, would not have endorsed an approach such as Cole's (1940): "Instead of worrying and trying to think things beautiful, you just feel them inside and they come out that way" (p. 45). Rather, the responses indicated more of a passion for development and expression of spirit, both individual and corporate The tone for the expression/self-expression/creativity paradigm as it emerged in the laypersons' responses for this study--"neo-expression/self-expression," if you will, was one in which self-realization contributes to personal and social actualization (Gablik's "collective dreambody"? [1991, p. 46]). The maturity of this view was not evident in the expression/self-expression paradigm of the 1940s and 1950s in which the child was posited as the model for society (Efland, 1990). Neither was there a sense in the recent responses of the rejection of outside influence nor the search for psychological enlightenment so often assigned to the "Golden Age" of art education in the mid-20th century.

In addition, the emergence of holistic, non-linear, imaginative thinking as an important justification for art in the curriculum reflected the laypersons' shared conviction that art can play a significant role in providing ways for one to engage in life and learning in unique and wonderful ways. My own opinion is that in many ways this was the direction in which the practitioners of the expression/self-expression/creativity paradigm were attempting to move, even though they did not know it at the time. Nor was this a part of their professional language! Were they with us today, I believe that a good part of their work would address these areas.

Diversity Favored

Several art educators have reminded us that academic life and everyday life are often "worlds apart." In the mid-1970s, for example, emic (or insider) studies by persons such as Degge (1975) and Sevigny (1977) amplified what was "really going on" in art classrooms. Jackson (1978) suggested that explicit classroom life was often far different that implicit life in classrooms. Efland (1976), Hamblen (1985), and Wilson (1974, 1982, 1997) presented findings about the importance of the "out-of-school," informal, everyday language, responses, and practices of laypersons--Lave's (1988) "just plain folks." Bersson (1987), Congdon (1985b), and Seabrook (1999) discussed the continuing need to de-emphasize the distinctions among types of art, artists, and artworks that often result in the marginalization of the general public. Seabrook (1999) said that the intent of such marginalization is to make "distinctions of taste" into "distinctions of caste" (p. 104). Bersson said that such marginalization is "harshly exclusionary" (p. 84).

Many of the responses to the questionnaire/surveys were consistent in meaning with current foci and issues in art education, including feminism, multiculturalism, non-fine arts, social consciousness, deconstruction, and the Getty's CAE (comprehensive arts education). The improvement and care of the environment, for example, is an extension of social and critical consciousness; not, as in the Owatonna Project, an effort to infuse art into everyday life. Multiculturalism, we have learned, involves far more than studying a unit on Japan or making origami birds. Feminist issues are likely to focus on children born into bi-racial families or Keith Haring's public awareness campaigns for AIDS prior to his death from that disease.

Because we are shaped by our cultures and traditions, our societies and histories, we are learning that people are not the same everywhere. Dow's (1899) efforts to develop a universal language for understanding and appreciating art were doomed from the beginning, just as were the advocates of the Picture Study Movement who insisted that good citizens could be conditioned for democracy by studying "great" works of (European) art.

The fact that 88% of the respondents in this study believed that art education should be part of a child's experiences in school at every grade level was important. More important, however, was the variety of reasons that they gave for this support. The complexity and interweaving of the justifications provided in these responses underscores the fact that the roads are many. And while we and our students cannot take every road or even the same road, we can do our best to explore and imagine the possibilities of all journeys.

The Art

Although the greater number (33%) of the respondents cited "fine" art works as their favorite objects and/or experiences (question 9)--reflecting a stereotypic, perhaps, concept of art as "fine" art--the greater number (46%) of responses to question 10 regarding particular interests in art were primarily multi-media and "non-fine" (sewing, tea ceremonies, photography, woodcutting). The laypersons' justifications for the study of art (question 8b) and their personal interests in art (question 10) combined to reflect a philosophically populist orientation. For example: a 32-year old secretary from Texas named Monet as her favorite artist, yet artwork done by her children as her particular interest in art. A 51-year old assembly-line technician cited Michelangelo's "David" as his favorite art object, but is himself a collector of antique clocks.

This paradoxical theme emerged in reading almost all the responses. More traditional, "fine" artworks (primarily paintings and sculpture done by western "Masters" and housed in museum collections) were the favorite art objects of 33% of the respondents, yet personal interests in art were more varied. In contrast to the large numbers of respondents (33%) who specified "fine" artworks as their favorite objects, the responses which emerged for personal interests included an intriguing assortment (46%) of preferences: tattoos, old bridges, architecture, music, photography, movies, and cooking.

Accessibility to artworks and experiences seems to be an important factor in people's opinions about and encounters with art. For example, from what I know of I the Book of Kells and stained glass windows by Matisse, I am personally very fond of

them. Yet, they exist for me only in textbook reproductions which, I assume, hardly do these works justice. I would need to visit the places where these works are kept in order to fully appreciate and experience them. On the other hand, since most of Andy Goldsworthy's glorious structures in natural settings are only accessible via the photographs that he takes of them, I must be satisfied with their representation in that medium. Many of the performed arts, however, can be experienced in a much wider range of settings. While a "live" performance is usually preferable, a high quality recording of "The Messiah," a Bach symphony, or songs by Fats Domino can be enjoyed in one's car on summer vacation, in the kitchen while making morning coffee, or even on a headset while biking. Accessibility to the experience itself obviously influenced the personal preferences of the respondents for particular events or objects, as, indeed, it does my own.

The pluralism which characterizes all of the arts extends into the overlapping of terminologies used by and theories incorporated into the field of art education. The appeal and strength of art education appears to lie in its very ambiguities of "overlapping terminologies" and "pluralistic theoretical field," in spite of calls by Erickson (1979) and others for a "pervasive theory" that can be used as a paradigm" (p. 8). While ambiguities might appear to the technocratic, modernist bureaucrat as a weakness in the field of art education, the responses in this study support the idea that these ambiguities are perhaps the essence of art itself.

Other Findings

This was obviously a well-educated group of respondents who placed a high premium on education. A total of 96% were supportive (from a greater to lesser degree) of public education and 87% highly valued their own education. I was particularly impressed not only by the reasons these respondents gave for getting an education, but by a similar undercurrent that emerged while reading the reasons that respondents gave for supporting art in the curriculum. Education of self in service to others was cited 117 times (or 28%) as one of the primary reason for getting an education. Art for social expression as well as the expression of the individual (ranked number 1) was an emergent theme in reasons for art in education. Dewey (1934) would be delighted by these apparent penchants for self and self in society. Attention to self within community--self-expression and social expression--was a powerful emergent theme in these questionnaire/survey responses.

In Table 5.2, I attempted to illustrate a comparison of the findings in the 337 questionnaire/surveys to the dominant past practices in art education throughout its history in the United States public school system.[6] However, such delineation was impossible. The overlapping of categories such as feminism or children with disabilities and special needs with multiculturalism and cultural awareness made more a blur than a line. As a guide to the reader, I did provide a table within which I indicated as best I could (a.) the emerging paradigms and practices of the late 1990s, (b.) the historical

---

[6] I indicated the current practices with the symbol "•." "Expression," for example, is not considered an emerging current practice.

precedent and time frame (if any) of these paradigms or practices, (c.) the ranking of these paradigms based on the questionnaire/survey responses, and (d.) the appearance of paradigms most frequently cited in advocacy publications.[7]

I highlighted the rankings of the paradigms or practices most frequently cited by laypersons in this study by enclosing the paradigm statement and ranking in a rectangle: [ ]. In other words, that "art makes one more aware of other cultures and other peoples" (column 1) was (a.) an approach supported by ethnographic studies by art educators in the mid-1970s (columns 2 and 3) , (b.) a revision within DBAE (columns 2 and 3), (c.) the second most highly-ranked reason that laypersons gave for supporting art as a required subject in the K - 12 public school curriculum (column 4), and (d.) one of the major justifications for art that was presented in advocacy materials (column 5). I identified the three most prominent justifications for art education in the advocacy publications (see footnote 8) with bold type and the symbol ¤.

---

[7] These reasons, again, were that studying art develops critical thinking, contributes to awareness of other cultures, and, because art education is now (supposed to be) standards-based in the curriculum, gives all children similar opportunities for learning about art.

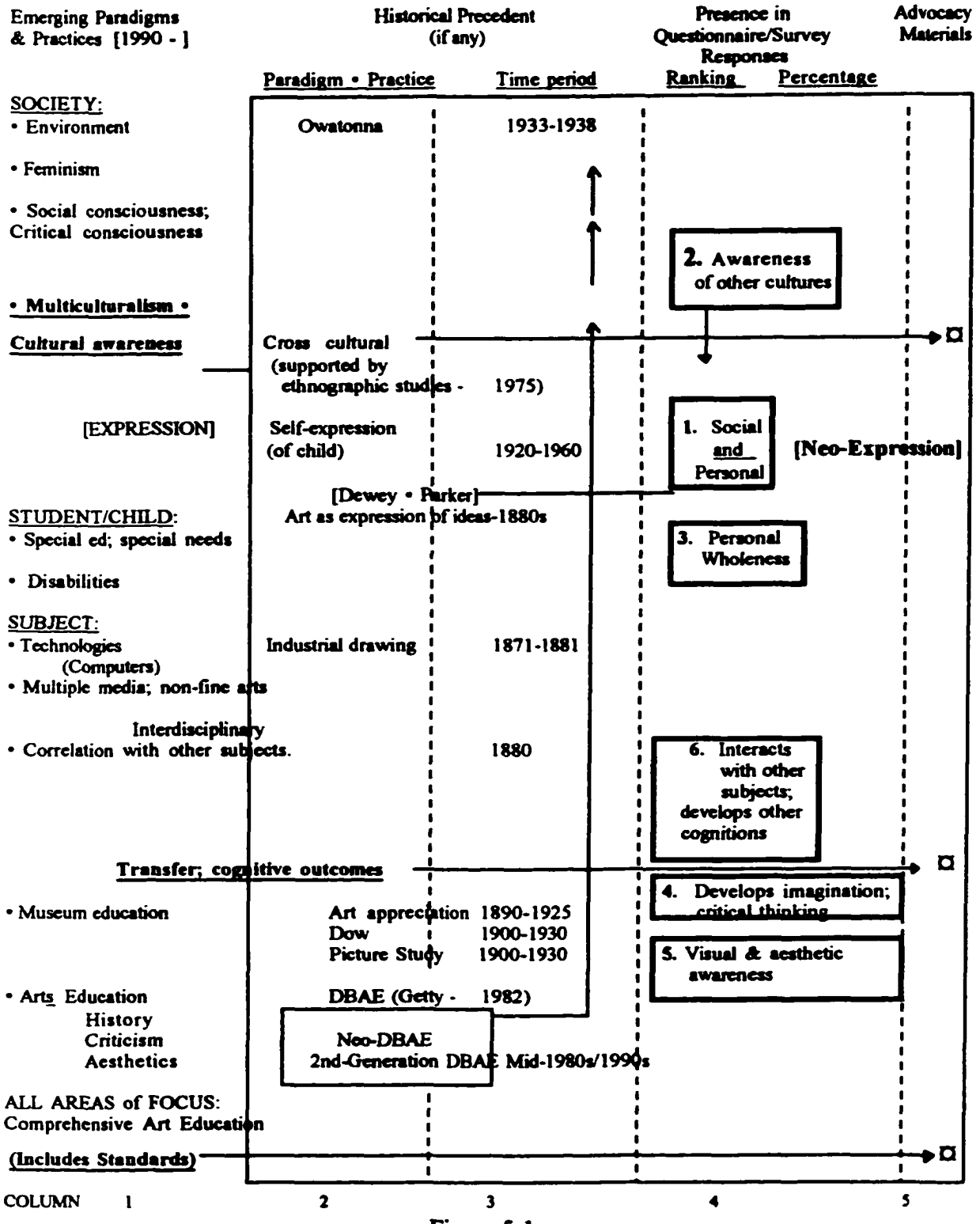


Figure 5.1

Current Trends Compared with Paradigms Practiced, Paradigms Cited by Respondents to Questionnaire/Surveys, and Paradigms Promoted.

I included the most frequently cited reasons in advocacy publications because I considered it especially significant that it is apparently the development and practices of standards for the field of art education that has contributed to its solid standing in communities that are interested in education and business and not just art education. Just as mainstream subjects are accountable for certain standards, these leaders in education and business obviously believe that so, too, should be art education.

Summary

In this chapter, I have reflected on the findings of my study. Significant threads and linkages, including the reason most frequently given for the laypersons' considerable support for art as a required subject in the K - 12 public school curriculum--that art provides for and develops self-expression and social expression--have been explored. The preferences of laypersons for art that is connected to and/or possible in everyday experiences stood in sharp contrast to the fine artworks cited as the laypersons' favorite objects. Significant contributions to education, research, and curriculum wherein acknowledgment of "just plain folks" has made considerable impact have been discussed. The Getty's shift from a discipline-focussed approach to one that is more holistic as an example of how honoring the "voice of the people" can contribute to a broader vision for art education has been cited. In my reflections on the questionnaire/survey responses, I have attempted to honor all points of view and to consider no ideas privileged.

In my (albeit, limited) effort to provide a visual overview of emerging and past practices within the field of art education in contrast to paradigms considered most

significant by laypersons in this study, it has been demonstrated that art education today has "the collagelike character of contemporary existence itself" (Efland, Freedman, & Stuhr, 1996, p. 115). The voices of the people in this study have revealed in wide variations of language that art in education for all children and at every grade level is highly desirable.

CHAPTER 6

CONCLUSIONS

The purpose of my closing chapter is to summarize my study of the voice of the people as reflected in responses to 337 questionnaire/surveys as well as in ideas gleaned from numerous other sources of scholarship, advocacy materials, histories of art education, and overviews of evolutions in research and curriculum as a whole. I will reflect on the significance of my study and propose how my study might be used. Areas which possibly need further study and research, as well as some of the qualifications of the study and some of the problems I encountered will be addressed. I will offer suggestions and amendments to my work, in the event that someone else decides to do something similar to it or use if for reference. Some of the questions which guided various areas of this study and conclude with remarks relevant to the overall study will be revisited.

The purpose of this study was to propose that the voice of the people is crucial in the process of critically examining and questioning pedagogical practices in which "controversy and ambiguity (are) naturally generated" and in which "enlivening debate can lead to constructive clarifications of our goals in the classroom" (Hamblen and Galanes, 1991, p. 17). Numerous sources of scholarship, advocacy materials, histories of art education, and overviews of evolutions in research and curriculum that have contributed to such clarifications were cited. This study is unique, however, in that the laypersons' ideas about art and art education were solicited via their own language. In other words, a pre-written, pre-worded format was not used in those sections of the

questionnaire/survey that related to laypersons' ideas about (a.) the inclusion of art as a required subject in the K - 12 public school curriculum, (b.) the overall purpose(s) of education, and (c.) art itself. There has been, to the best of my knowledge, no study such as this, one which specifically seeks the emergent ideas of laypersons in their everyday language.

Not only did the everyday language used by the laypersons in this study provide insights about what people consider to be important reasons for art in schools, but the ideas which emerged from these laypersons' responses indicated an underlying concern for understanding and realizing self in society. The participation of these laypersons bears witness to their interest in "that free, contributive and common process of participation in the creation of meaning and values" (Apple, 1990, p. xiii).

Hopefully, this study will be used to inform and support the mission of those who seek to clarify and secure art's rightful place in the curriculum, not as an "enrichment" course, but as a course that helps today's students have full, generative learning opportunities that are relevant to their lives. If, as Dunn (1985, 1987), Langan (1994), and Pearce (1984) have shown, policymakers and administrators are significantly influenced by efforts at the "grass roots" level, the ideas articulated in this study could be of great value.

Areas which possibly need further study and research, as well as some of the qualifications of the study and some of the problems I encountered, included the following:

1. Since I was primarily using the multiple choice areas of the questionnaire/survey for information that might provide me with a sense of who the 337 laypersons were, I did not "analyze" the data per se. I did include all of the data and codes in Appendix E in the event that someone else is interested in elaborating on or expanding my study. For example, if one were interested in determining a relationship between persons who viewed the purpose(s) of education from a pragmatic perspective to the degree to which they supported art in the K - 12 public school curriculum and the reasons that they were supportive, it could be done.

2. I already mentioned (p. 139) that I should have clarified "support" for art education somewhere in the questionnaire/survey document as meaning art education as a required subject in a program provided by a full-time, certified art educator in a fully-equipped, independent classroom.

3. I have also acknowledged that my study represents a very small part of the overall population. Also, the fact that so many of the laypersons were college or post-college graduates and were predominantly white businesspersons would contribute to weaknesses in this study had the intent been to generalize to the population. I remind the reader that my ongoing focus has been to listen to the emergent voices of the people regarding their ideas about art education.

Since I agree with Philip Jackson (1994/1995) that the most desirable outcome of art in education is "to heighten our awareness of exactly those qualities of experience that elude description" (p. 29), I recognize that, even with the laypersons' strong and articulate support for art education, efforts to secure art's place as a "solid" will

required continued and passionate commitment and energy. For Jackson and I are assuming that administrators and policymakers truly desire a complex political discourse involving different cultural groups" (Bowers, 1987, p. 12). We are assuming as well that school boards and departments of education want the revitalization, empowerment, and invigoration of theory and practice.

A possible use of this study might be to survey and interview administrators and policymakers about what laypersons have said in this study. What in the background of these individuals (administrators and policymakers) might account for their attitudes about art education? Has "the painted word" (T. Wolfe, 1975) contributed to a sense of marginalization from art? Are administrators and policymakers perhaps just assuming that other administrators and policymakers do not support art education? Does the presence of standards legitimize art education? What kind of assessments might assure the administrator or policymaker that their investment in art education is yielding returns?

Some of the responses could be considered paradigms. For example, expression/self-expression, creativity has an historical precedent in art education practices in the 1940s, 1950s, and 1960s. However, to refer to the development of teamwork or critical thinking as outcomes particular to art and not to other subjects would be unreasonable.

The most significant emergent theme from these studies appeared to be the laypersons' sense of self in society. This is, happily, a theme being encouraged by several art educators (Blandy & Congdon, 1988; Hamblen, 1987b; McFee, 1998), has

always been a critical area of concern for Dewey (1934), Doll (1993), and others, and is a specific component of the Getty's (1999) CAE: "Comprehensive arts education helps students understand the historical and cultural contexts for works of art" (Getty, 1999). The interdisciplinary focus in the Getty's CAE does much, as well, to honor the fact that art and other subjects can contribute to critical thinking, creativity, and dealing with ambiguity: "Comprehensive arts education is related to the personal interests, experiences, and abilities of learners as well as to other subjects in the curriculum" (Getty, 1999).

No Consensus

Light passing through a prism divides into what are recognized as primary and secondary hues, yet the blurred, indistinct blending of one color into another gives these bands of color a soft, luminescent quality that solid, hard-edged stripes would certainly lack. In reading all of the responses for this study, it was apparent that there was no consensus about why art should be included in a child's K - 12 curriculum. The reasons often blended into each other and, in fact, overlapped, rather than standing clearly alone in one category or another. For example, that art contributes to or develops self- and social expression does not neatly fit into the child-centered or the society-centered category. Social expression requires social consciousness, and so on. On the other hand, art education for developing computer skills is one of the very few areas that would fit into a category, namely "subject-centered."

While modernists might interpret "melting pot" to mean homogenization or consensus and advocate "cultural literacy," for example, post-modernists value the "olla podrida" (Spanish for mixed stew). Lack of consensus is the post-modern condition (Efland, Freedman, & Stuhr, 1996). The post-modern world is uncomfortable. To acknowledge and honor the viewpoints of others also means that our own viewpoints are themselves subject to critical scrutiny. We are intrigued by the idea that only Cinderella can wear the glass slipper (that the world might be knowable; that "progress" might eventually result in equilibrium and improvement), and we are often tempted to make that shoe fit. Living "happily ever after" seems an attractive idea. Yet, when we finally acknowledge that the shoe is suitable for Cinderella specifically and not for us (resulting many times in chaos, disequilibrium, complexity), we realize that wearing a pair of glass shoes might not be so desirable after all.

In the multi-faceted prism, light is transformed into a dazzling profusion of colors. The more facets, the more brilliant and assorted the colors. Open-minded, critical thinking allows us to expand our experiences with and knowledge about life. Each facet contributes to the sparkle. Just as Weitz (1959) encouraged us to "deal generously" with multiple interpretations (p. 56), Hamblen and Galanes (1991) said that by critically examining and questioning pedagogical practices, "controversy and ambiguity (are) naturally generated," and that "such enlivening debate can lead to constructive clarifications of our goals in the classroom" (p. 17). The responses by laypersons in this study as well as the literature reviewed have hopefully contribute to this kind of "constructive clarification."

Apple (1990) would consider consensus about art education's purposes to be a "false cultural and political consensus" (p. xii). "What we should (be looking for)," said Apple, "is that free, contributive and common process of participation in the creation of meaning and values (in a western world where) unequal power, wealth, (and) time for reflection... stand in the way of such participation" (p. xiii, italics in the original). In Foucault's (1970) discussion of Buffon's work on taxonomies (classifications of living beings), Foucault said that nature "is too rich and various to be fitted within so rigid a framework" (p. 126). Educational philosophies and approaches, theories and practices, are "too rich and various" as well. We appear to be "catching on" at last.

Indeed, one vacillates between a desire for certainty, naming, and classifying on the one hand, but is fascinated by uncertainty and complexity on the other. As one "wrestle(s) with various voices and ideas" (Egéa-Kuehne, 1996, p. 157), one recognizes that the "real behavior of real people in the real world" (Feldman, 1983, p. 9) and "the 'basic stuff' of people's lives" (Bersson, 1987, p.79) are grounded in complexity and in "the breadth and richness of diverse ways of being and knowing" (Taylor, 1994, p.51). Jencks (1980) said that the eclecticism of contemporary life is most certainly "our social and metaphysical reality" (p. 22).

The failure by Social Darwinists and other proponents of social efficiency (some 60 years ago) to acknowledge and respect the social and cultural complexity of the "human element" (Pinar et al., 1995, p. 102)--by stating their educational objectives in terms of behaviors rather than in terms of the "real" needs and experiences of children--bears an uncanny resemblance to many educational communities in the year 2000.

Throughout the country, administrators and school boards are atwitter with (a.) measuring learning in terms of test scores[1] and with (b.) acquiring huge stockpiles of computers. School systems everywhere are being "graded" and are even receiving "report cards." Demands are being made to "prove" what children are learning and what teachers are teaching.

Studies by Brown, Collins and Duguid (1989), Rogoff and Lave (1984), Lave (1988) and others remind us that "authentic" learning--learning that has relevance to the contexts of one's life--must be developed before a sense of other contexts can have any relevance. Furthermore, they suggest that in "everyday situations" in which one is confronted with "whole tasks," situated learning occurs (Lave, 1988, p. 176). Nevertheless, computer technology is being touted as a primary means of salvation for today's schools, often at the expense of myriads of opportunities which might expand the "everyday learning" capabilities of our children. The tentacles of these "Information Age" monsters are wrapped around the education budgets of superintendents, school boards, and principals throughout the country, digging deep into pockets that are already full of holes.

It is, indeed, erroneous to assume that all educators are enthusiastic about this infusion of technology, especially when children do not have access to many of those

---

[1] Sylwester (1997) cautioned that "only the unimaginative would suggest that (emotion and reason) must be judged by the same criteria of economy, efficiency, and objective measurability" (p. 35).

very basic childhood experiences that we wish for them: safe homes, warm meals, clean beds, jumping rope, catching lizards, climbing trees. Although Freire's (1993) belief that "(O)ppressors are using science and technology as unquestionably powerful instruments for their purpose: the maintenance of the oppressive order though manipulation and repression" (p. 42) might be considered a bit extreme, Campbell (1998) suggested that too much focus on "learning technologies" and "getting information" prevents one from "seeking wisdom" (p. 91). It is the quest for wisdom and balance and a recognition of our interconnectedness that seemed to emerge from the responses to these questionnaires. In comparisons of the justifications by laypersons for art as a required subject in the K - 12 curriculum to paradigms which have either existed or still exist in the field of art education, as well as to corresponding justifications in various contemporary advocacy materials, there surfaces this very strong sense of the belief among laypersons that art provides ways for people to wrestle with what it means to be human (alive) within and in relation to other living communities: human, animal, plant, and the ecosystem. Although one might argue that these are possible outcomes of other subjects of study, it is the promise and possibility of physical, tangible, sensorial, experiential, transformational, and/or consummational nature of art that makes it so distinctive.

Today's interest in self and social expression as indicated in the questionnaire/survey responses, for example, is not grounded--as it was in the 40s and 50s--in what Efland (1990) referred to as "anti-intellectualism" and the "imposition of adult standards onto children that are alien to the child" (p. 244). Nor does this interest

appear to hold connotations of expression for therapeutic needs as it did in the early stages of psychology. Rather, the dominance of this paradigm in the year 2000 appears to reflect a genuine, positive interest of the respondents in ways that art can communicate diversity and a recognition of the common bonds--social and cultural--of all of earth's inhabitants. The laypersons in this study communicated a strong belief in the power of art to provide for human expression, both personal and social. The expression/self-expression/creativity paradigm appears to be as strong as ever. It is prudent and just good sense, therefore, to honor this paradigm for art education.

If art in the past has reflected "the changing ideas and requirements" (Gombrich, 1989, p. 24) of its times, it has been strongly indicated by the respondents to the questionnaire/surveys for this study that they believe that art education should continue to be not only a part of that process, but a much greater part than it is today. Certainly, the majority of responses in this study reflected what Efland, Freedman, & Stuhr (1997) agree is the post-modern value of art: "enabling students to understand the social and cultural worlds they inhabit" (p. 73).

The laypersons who responded to the questionnaire/surveys obviously believe that art education can contribute to an expanded definition of culture--a definition that includes the ways that people see themselves as individuals within a culture as well as in the world. The primary reasons with which they supported these perspectives were that art: encourages expression and creativity, builds social and cultural awarenesses, serves as an agent for wholeness and transformation (both personal and social), contributes to holistic imaginative thinking, cultivates visual and aesthetic awarenesses,

and, finally, fosters the interaction of art with other subjects and domains of cognition. In the words of a 29-year old Georgia beautician: "Art is for self expression and social expression" (AT-101).[2]

The Arts Are Here to Stay

Although Gombrich (1989) said that "(T)here really is no such thing as Art. There are only artists" (p. 3), we have assigned the word art to those activities which are intentional, interactive, symbolic expressions of our sensorial engagement with the world. As the great philosopher John Dewey (1934) observed:

> Art is a quality of doing and of what is done....The *product* of art--temple, painting, statue, poem--is not the *work* of art. The work takes place when a human being cooperates with the product so that the outcome is an experience that is enjoyed because of its liberating and ordered properties. (p. 214; italics in the original)
>
> By temperament, perhaps by inclination and aspiration, we are all artists--up to a certain point. What is lacking is that which marks the artist in execution. For the artist has the power to seize upon a special kind of material and convert it into an authentic medium of expression. (p. 200)

And, in true Lamarckian[3] tradition, we have classified those living beings who continue the mission of sharing the many ways in which art can be made, interpreted, and understood as "art educators." The respondents to this study have clearly

---

[2] This is a very sophisticated, balanced approach that has eluded many art educators.

[3] Gould (1999) discussed the adaptive quality of living things in his study of the taxonomist, Jean-Baptiste Lamarck (1744 - 1829).

demonstrated their conviction that art keeps alive the examination, analysis, and contrast of multiple points of view, points of view that cannot be framed in or limited by those words which we continue to use for explaining and/or justifying art's place in our existence and in our schools. "Arts education," declared Ramon Cortines, executive director of the Pew Network for Standards-Based Reform at Stanford University (in his introductory remarks in Gaining the Arts Advantage, 1999), "must be fundamental, not incidental."

"Art is an everyday part of our lives. Some things are better expressed by art than by words" (AT-87: African-American public transportation operator, Maryland). Happily, as diverse as our preferences for and convictions about art and art education might be, all are grounded in a common passion for this mysterious and quite wonderful human activity.

REFERENCES

Abbott, J. (1997). To be intelligent. Educational Leadership, 54(6), 6 - 10.

Abrahamson, R. (1992). Henry Schaefer-Simmern's research and theory: Implications for art education, art therapy, and art for special education. In P. Amburgy, D. Soucy, M. Stankiewicz, B. Wilson, & M. Wilson (Eds.), The history of art education: Proceedings from the Second Penn State Conference, 1989 (pp. 247 - 255). Reston, VA: National Art Education Association.

Advocacy works! Mayor proposes 204 new teaching positions in Nashville. (1997). NAEA News, 39(4).

Amburgy, P., Soucy, D., Stankiewicz, M., Wilson, B., & Wilson, M. (Eds.). (1992). The history of art education: Proceedings from the Second Penn State Conference, 1989. Reston, VA: National Art Education Association.

Anonymous. (1999, January). Interoffice correspondence.

Apple, M. (1990). Ideology and curriculum. New York: Routledge.

Arnheim, R. (1954). Art and visual perception: A psychology of the creative eye. Berkeley: University of California.

Arnheim, R. (1971). Entropy and art: An essay on disorder and order. Berkeley: University of California.

Arnheim, R. (1997). A look at a century of growth. In A. Kindler (Ed.), Child development in art (pp. 9 - 16). Reston, VA: National Art Education Association.

Arnowitz, S., & Giroux, H. (1991). Postmodern education: Politics, culture, and social criticism. Minneapolis: University of Minnesota.

Arts, Education and Americans Panel. (1977). Coming to our senses: The significance of the arts for American education. New York: McGraw-Hill.

Arts in education. (1998). Principal, 77(4). Alexandria, VA: National Association of Elementary School Principals.

The ART book. (1994). London: Phaidon.

Ary, D., Jacobs, L., & Razavieh, A. (Eds.). (1996). Introduction to research in education (5th ed.). Orlando: Harcourt Brace.

Association for Supervision and Curriculum Development. (1998a). Education Update, 40(4), Alexandria, VA: Author.

Association for Supervision and Curriculum Development. (1998b). Curriculum Update, 40(4), Alexandria, VA: Author.

Aubert, E. (1989). Drawing the line: A portrait of Keith Haring. Long Branch, NJ: Kultur Films.

Barkan, M. (1955). A foundation for art education. New York: Ronald Press.

Barkan, M. (1960). Through art to creativity. Boston: Allyn and Bacon.

Barkan, M. (1962). Transition in art education: Changing conceptions of curriculum content and teaching. Art Education, 15(7), 12 - 18.

Barkan, M. (1965). Curriculum and the teaching of art. In J. Hausman (Ed.), Report of the commission on art education (pp. 79 - 84). Washington, DC: National Art Education Association.

Barkan, M. (1966). Curriculum problems in art education. In E. Mattil (Ed.), A seminar in art education for research and curriculum development. U.S. Office of Education Cooperative Research Project No. V - 0002. University Park, PA: Pennsylvania State University.

Barkan, M., Chapman, L., & Kern, E. (1970). Guidelines: Curriculum development for aesthetic education. St. Louis, MO: CEMREL (Central Mid-Western Regional Educational Laboratory).

Barnes, E. (1893, December). A study of children's drawings. Pedagogical Seminary, 451 - 463.

Bateson, G. (1979). Mind and nature: A necessary unity. New York: E. P. Dutton.

Beittel, K. (1960). Art: Review of research in art and art education, 1948 - 1958. In C. Harris (Ed.), Encyclopedia of educational research (3rd ed.). New York: Macmillan.

Beittel, K. (1965). Research in art education. In J. Hausman (Ed.), Report of the commission on art education (pp. 127 -137). Washington, DC: National Art Education Association.

Beittel, K. (1973). Alternatives for art education research. Dubuque, IA: William C. Brown.

Bell, C. (1914/1979). Significant form. In M. Radar (Ed.), A modern book of aesthetics (5th ed., pp. 287 - 297). New York: Holt, Rinehart and Winston.

Bell, M. (1984). Making art work. Western Folklore, 43, 211 - 221.

Bennett, W. (1986/1987). A cry for sound moral education. Insight, 2(52), 61.

Bennett, W. (1987/1988). Why the arts are essential. Educational Leadership, 45(4), 4 - 5.

Berger, J. (1972). Ways of seeing. New York: Penguin Books.

Berry, J. (1980). Social and cultural change. In H. C. Triandis & R. Brislin (Eds.), Handbook of cross-cultural psychology (pp. 82 - 117). Boston: Allyn & Bacon.

Bersson, R. (1981). Cultural democracy in art education: Elitism rebutted. Art Education, 34(6), 35.

Bersson, R. (1984). For cultural democracy in art education. Art Education, 37(6), 40 - 43.

Bersson, R. (1986). Why art education lacks social relevance: A contextual analysis. Art Education, 39(4), 41 - 45.

Bersson, R. (1987). Why art education is neither socially relevant nor culturally democratic: A contextual analysis. In D. Blandy & K. Congdon (Eds.), Art in a democracy (pp. 78 - 90). New York: Teachers College.

Beyer, L. (1988). Art and society. In W. Pinar (Ed.), Contemporary curriculum discourses (pp. 380 - 399). Scottsdale, AZ: Gorsuch Scarisbrick.

Bickley-Green, C. (1995). Math and art curriculum integration: A post-modern foundation. Studies in Art Education, 37(1), 6 - 18.

Bickley-Green, C., & Phillips, P. (1998). Integrating art and mathematics. In Principal, 77(4), 46 - 49.

Blandy, D. (1999). Body art. Presentation at the 1999 National Art Education Association Conference. Washington, DC.

Blandy, D., & Congdon, K. (Eds.). (1987). Art in a democracy. New York: Teachers College.

Blandy, D., & Congdon, K. (1988). Community-based aesthetics as exhibition catalyst and a foundation for community involvement in art education. Studies in Art Education, 29(4), 243 - 249.

Blandy, D., & Congdon, K. (Eds.). (1991). Pluralistic approaches to art criticism. Bowling Green, OH: Bowling Green State University Popular Press.

Blecher, S., & Jaffee, K. (1998). Weaving in the arts: Widening the learning circle. Portsmouth, NH: Heinemann.

Bloom, A. (1987). The closing of the American mind. New York: Simon and Schuster.

Bloom, B., Engelhart, M., Furst, E., Hill, W., & Krathwohl, D. (Eds.). (1956). Taxonomy of educational objectives. The classification of educational goals: Handbook I: Cognitive domain. New York: David McKay.

Bobbitt, F. (1918). The curriculum. New York: Houghton Mifflin.

Boston, B. (1996, October 28). Educating for the workplace through the arts. Special advertising section. Business Week.

Boughton, D., Eisner, E., & Ligtvoet, J. (1996). Evaluating and assessing the visual arts in education: International perspectives. New York: Teachers College.

Bowers, C. (1974). Cultural literacy for freedom. Eugene, OR: Elan.

Bowers, C. (1987). Elements of a post-liberal theory of education. New York: Teachers College.

Bowers, C., & Flinders, D. (1990). Responsive teaching: An ecological approach to classroom patterns of language, culture, and thought. New York: Teachers College.

Boyer, E. (1985) Beyond creating: The place for art in America's schools. Los Angeles: Getty Institute for the Arts.

Bradley, W. (1992). History and the fine art cartel: The North/South inevitability. In P. M. Amburgy, D. Soucy, M. A. Stankiewicz, B. Wilson, & M. Wilson (Eds.), Proceedings from the Second Penn State Conference, 1989 (pp. 234 - 240). Reston, VA: National Art Education Association.

Broudy, H. (1961). Mirable dictu. Paradox and promise. Englewood Cliffs, NJ: Prentice Hall.

Broudy, H. (1972). Enlightened cherishing: An essay on aesthetic education. Urbana: University of Illinois.

Brown, J., Collins, A., & Duguid, P. (1989, January/February). Situated cognition and the culture of learning. Educational Researcher, 18(1), 32 - 42.

Bruner, J. (1960). The process of education. Cambridge: Harvard.

Bruner, J. (1971). The relevance of education. New York: Norton.

Burns, K. (1997, November 2). On the edge of the unknown. From Lewis & Clark: The journey of the corps of discovery. A Public Broadcasting System production special review in USA weekend, pp. 4 - 7.

California State Department of Education. (1994). The arts: Partnerships as a catalyst for educational reform. Sacramento: Bureau of Publications.

Callahan, R. (1962). Education and the cult of efficiency. Chicago: University of Chicago Press.

Campbell, J. (1988). The power of myth. New York: Doubleday.

Carr, E. (1961). What is history? New York: Random House.

Carr, W., & Kemmis, S. (1986). Becoming critical: Education, knowledge, and action research. Philadelphia: Falmer.

Carson, T. (1990). What kind of knowing is critical action research? Theory into Practice, 29(3), 167 - 173.

Catterall, J. (1998, July). Does experience in the arts boost academic achievement?: A response to Eisner. Art Education, 51(4), 6 - 11.

Chalmers, G. (1981). Art education as ethnology. Studies in Art Education, 22 (3), 6 - 14.

Chalmers, G. (1992). DBAE as multicultural education. Art Education, 45(3), 16 - 24.

Chapman, L. (1978). Approaches to art in education. New York: Harcourt Brace Jovanovich.

Chapman, L. (1987). Discover art. Worcester, MA: Davis.

Checkley, K. (1997, September). The first seven...and the eighth: A conversation with Howard Gardner. Educational Leadership, 55(1), 8 - 13.

Cizek, F. (1927). Children's cut paper work. Vienna: Anton Schroll.

Clark, A. (1897, July). The child's attitude toward perspective problems. Stanford University Studies in Education, 1, 283 - 294.

Clark, G. (1985). Early inquiry, research, and testing of children's art abilities. In H. Hoffa & B. Wilson (Eds.), The history of art education: Proceedings from the Penn State Conference (pp. 276 - 285). Reston, VA: National Art Education Association.

Clark, G., Day, M., & Greer, W. (1987). Discipline-based art education: Becoming students of art. Journal of Aesthetic Education, 21(2), 129 - 196.

Clark, R. (1998, November). Doors and mirrors in art education: Constructing the postmodernist classroom. Art Education, 51(6), 6 - 11.

Clifford, J. (1988). The predicament of culture: 20th century ethnography, literature, and art. Cambridge: Harvard.

Clinard, J., & Foster, L. (1998, April). Putting art standards into practice with aesthetic literacy. NASSP Bulletin, 18 - 24.

Cole, N. (1940). The arts in the classroom. New York: John Day.

Collins, G. (1987). Masculine bias and the relationship between art and democracy. In D. Blandy & K. Congdon (Eds.), Art in a democracy (pp. 26 - 44). New York: Teachers College.

Congdon, K. (1985a). Women folk artists as educators. In M. Stankiewicz & E. Zimmerman (Eds.), Women art educators II (pp. 192 - 209). Bloomington, IN: Indiana University.

Congdon, K. (1985b). The study of folk art in our school's art classrooms: Some problems and considerations. Journal of Multicultural and Cross-cultural Research in Art Education, 3(1), 65 - 75.

Congdon, K. (1986a). Finding the tradition in folk art: An art educator's perspective. Journal of Aesthetic Education, 20(3), 93 – 106.

Congdon, K. (1986b). Folk art. In J. H. Brunvand (Ed.), American folklore: An encyclopedia (pp. 46 – 53). New York: Garland.

Congdon, K. (1986c). The meaning and use of folk speech in art criticism. Studies in Art Education, 27(3), 140 - 148.

Congdon, K. (1987). Toward a theoretical approach to teaching folk art: A definition. Studies in Art Education, 28(2), 96 - 104.

Consortium of National Arts Education Associations. (1994). National standards for arts education. Reston, VA: Music Educators National Conference.

The Constitution of the United States of America: With latest amendments, also the Declaration of Independence, Articles of Confederation, with the Federal Constitution (1825). Lexington, KY: Thomas Skillman.

Cooke, E. (1885/1886). On art teaching and child nature. London Journal of Education, 10, 12 - 15.

Counts, G. (1932). Dare the schools build a new social order? New York: John Day.

D'Amico, V. (1942). Creative teaching in art. Scranton, PA: International Textbook Company.

Dambekalns, L. (1996). Curriculum and the collective mind: Changing paradigms in the Pennsylvania State University's Department of Art Education, 1960 - 1970. (Doctoral dissertation, Pennsylvania State, 1996). Dissertation Abstracts International, 57 (8A), 3413.

Danto, A. (1986). Why teach art in the public schools? Journal of Aesthetic Education, 20, 64 - 71.

Day, M. (1998a). Art education: Essential for a balanced education. National Association of Secondary School Principals Bulletin.

Day, M. (1998b) First general session presidential address. Art education for the new millennium. Reston, VA: National Art Education Association, 1 - 6.

Day, M. (1998c, June). Focus on the central values of teaching art. NAEA News, (3), 2.

Degge, R. (1975). A case study and theoretical analysis of the teaching practices in one junior high art class. Unpublished doctoral dissertation, University of Oregon, Eugene.

Degge, R. (1983). The classroom art teacher as inquirer. Studies in Art Education, 24(3), 6 - 14.

Delacruz, E., & Dunn, P. (1996). The evolution of discipline-based art education. Journal of Aesthetic Education, 30(3), 67 – 81.

Dewey, J. (1934). Art as experience. New York: Minton Balch.

Dewey, J. (1916/1953). Democracy and education: An introduction to the philosophy of education. New York: Macmillan.

Dewey, J. (1938/1963). Experience and education. New York: Macmillan.

Dewey, J. (1900/1990a). The school and society. Chicago: University of Chicago.

Dewey, J. (1902/1990b). The child and the curriculum. Chicago: University of Chicago.

Dickie, G. (1971). Aesthetics: An introduction. New York: Bobbs-Merrill.

Dissanayake, E. (1988). What is art for? Seattle: University of Washington.

Dissanayake, E. (1992). Homo-aestheticus: Where art comes from and why. New York: Free Press.

Dodson, J., Hawk, K., Pletcher, G., & Williams, J. (1998, Summer). Tennessee Art Education Association's collaboration for art education. NAEA Advisory. Reston, VA: National Art Education Association.

Doer, S. (1984). If you want to get stroked, talk to your mother: Art education as the discipline it deserves to be. Art Education, 36(5), 31 - 34.

Doll, W. (1978, October). Play and mastery: A structuralist view. Paper presented at Terman Memorial Conference, Stanford University.

Doll, W. (1993). A post-modern perspective on curriculum. New York: Teachers College.

Doll, W. (1996, Spring). Curriculum and concepts of control. Unpublished manuscript, Louisiana State University at Baton Rouge.

Doll, W. (1997, October). The spirit of education. Paper presented at Contemporary Curriculum Dialogues Conference, University of Calgary.

Doll, W. (1999a, February). Personal correspondence.

Doll, W. (1999b, June). Personal correspondence.

Dow, A. (1899). Composition. New York: Doubleday Doran.

Dowling, C. (1997, February). The brain. Life, 20(2), pp. 61 - 63.

Duke, L. (1983). The Getty Center for Education in the Visual Arts. Art Education, 36(4), 4 - 8.

Duke, L. (1999). Looking back. Looking forward. Keynote address at the 1999 National Art Education Association Conference. Reston, VA: National Art Education Association.

Dunn, P. (1985). Promoting school art programs. Reston, VA: National Art Education Association.

Dunn, P. (1987). Promoting school art programs: A practical approach. Reston, VA: National Art Education Assocation.

Dzamba, A. (1985). Adelaide Pearson of Blue Hill, Maine. In M. Stankiewicz & E. Zimmerman (Eds.), Women art educators, II (pp. 39 - 63). Bloomington, IN: Indiana University.

Eckman, A. (1998). Making science popular. Curriculum Update.

Edwards, B. (1979). Drawing on the right side of the brain: A course in enhancing creativity and artistic confidence. Los Angeles: J.P. Tarcher.

Edwards, B. (1986). Drawing on the artist within: A guide to innovation, invention, imagination, and creativity. New York: Simon and Schuster.

Efland, A. (1976). The school art style: A functional analysis. Studies in Art Education, 17(2), 37 - 44.

Efland, A. (1979). Conceptions of teaching in art education. Art Education, 32(4), 21 - 32.

Efland, A. (1988). How art became a discipline: Looking at our recent history. Studies in Art Education, 29(3), 262 - 274.

Efland, A. (1990). A history of art education: Intellectual and social currents in teaching the visual arts. New York: Teachers College.

Efland, A. (1992). History of art education as criticism: On the use of the past. In P. Amburgy, D. Soucy, M. Stankiewicz, B. Wilson, & M. Wilson (Eds.), The history of art education: Proceedings from the Second Penn State Conference, 1989 (pp. 1 - 11). Reston, VA: National Art Education Association.

Efland, A. (1995). Change in the conceptions of art teaching. In R. Neperud (Ed.), Context, content and community in art education: Beyond postmodernism (pp. 25 - 40). New York: Teachers College.

Efland, A., Freedman, K., & Stuhr, P. (1996). Postmodern art education: An approach to curriculum. Reston, VA: National Art Education Association.

Efland, A. (1998). Early correspondence between D'Amico and Lowenfeld. Paper presented at National Art Education Association Conference, Chicago.

Egea-Kuehne, D. (1996). Neutrality in education and Derrida's call for "double duty." Philosophy of Education, 154 - 163.

Eisner, E. (1966, Autumn). The development of information and attitudes toward art at the secondary and college levels. Studies in Art Education, 8(1), 43 - 52.

Eisner, E. (1977). On the uses of educational connoisseurship and criticism for evaluating classroom life. Teachers College Record, 78(3), 345 - 358.

Eisner, E. (1979). The educational imagination: On the design and evaluation of school programs. New York: Macmillan.

Eisner, E. (1991). The enlightened eye: Qualitative inquiry and the enhancement of educational practice. New York: Macmillan.

Eisner, E. (1992). The efflorescence of the history of art education: Advance into the past or retreat from the present? In P. Amburgy, D. Soucy, M. Stankiewicz, B. Wilson, & M. Wilson (Eds.), The history of art education: Proceedings from the Second Penn State Conference, 1989 (pp. 37 - 41). Reston, VA: National Art Education Association.

Eisner, E. (1972/1997) Educating artistic vision. Reston, VA: National Art Education Association. .

Eisner, E. (1998a). Does experience in the arts boost academic achievement? Art Education, 51(1), 7 - 15.

Eisner, E. (1998b). A response to Catterall. Art Education, 51(4), 12.

Eisner, E., & Peshkin, A. (Eds.). (1990). Qualitative inquiry in education: The continuing debate. New York: Teachers College.

Ellsworth, L. (1989). Why doesn't this feel empowering? Working through the repressive myths of critical pedagogy. Harvard Education Review, (59)3, 297 - 324.

Erickson, M. (1979). An historical explanation of the schism between research and practice in art education. Studies in Art Education, 20(20), 5 - 13.

Erickson, M. (1994). Evidence for art historical interpretation referred to by young people and adults. Studies in Art Education, 35(2), 71 - 78.

Ettinger, L. (1987). Styles of on-site descriptive research: A taxonomy for art educators. Studies in Art Education, 28(2), 79 - 95.

Feldman, E. (1967) Art as image and idea. Englewood Cliffs, NJ: Prentice-Hall.

Feldman, E. (1970). Becoming human through art: Aesthetic experience in the school. Englewood Cliffs, NJ: Prentice-Hall.

Feldman, D. (1980). Beyond universals in cognitive development. Norwood, NJ: Ablex.

Feldman, E. (1983). Art in the mainstream: Ideology and hope. Art Education, 36(4), 5 – 9.

Fineberg, J. (1985, April). The innocent eye. ARTnews, 94, pp. 118 - 125.

Fiske, J. (1992). Cultural studies and the culture of everyday life. In L. Grossberg, C. Nelson, & P. Treichler (Eds.), Cultural studies (pp. 154 - 174). New York: Routledge.

Foshay, A. (1973, September). The arts in general education. Art Education, 26(6), 2 – 6.

Foucault, M. (1970). The order of things: An archaeology of the human sciences. New York: Random House.

Frankel, F., & Whitesides, G. (1997, July). Phenomenal surfaces. Harvard Magazine, 99(6), 41 - 45.

Freedman, K. (1985). Art education and the development of the academy: The ideological origins of curriculum theory. In B. Wilson & H. Hoffa (Eds.), The history of art education: Proceedings from the Penn State Conference (pp. 19 - 27). Reston, VA: National Art Education Association.

Freedmen, D. (1998, Fall). Science education: How curriculum and instruction are evolving. Curriculum Update, 1 - 3, 6, 8.

Freire, P. (1970/1993). Pedagogy of the oppressed. New York: Continuum.

Gablik, S. (1976). Progress in art. New York: Thames & Hudson.

Gablik, S. (1991). The reenchantment of art. New York: Thames & Hudson.

Gadamer, H. (1982). Truth and method. New York: Crossroad.

Gans, H. (1974). Popular culture and high culture: An analysis and evaluation of taste. New York: Basic Books.

Gans, H. (1977). Democracy and the arts: Adversary or ally? In D.A. Mann (Ed.), The arts in a democratic society (pp. 98 - 117). Bowling Green, OH: Bowling Green University Popular Press.

Gardner, H. (1980). Artful scribbles: The significance of children's drawings. New York: Basic Books.

Gardner, H. (1983). Frames of mind: The theory of multiple intelligences. New York: Basic Books.

Gardner, H. (1990). Art education and human development. Los Angeles: The J. Paul Getty Center for Education in the Arts.

Garrison, J. (1997). Dewey and eros: Wisdom and desire in the art of teaching. New York: Teachers College.

Garritson, J. (1979). Child arts: Integrating curriculum through the arts. Menlo Park, CA: Addison-Wesley.

Geertz, C. (1973). The interpretation of cultures. New York: Basic Books.

Geertz, C. (1983). Local knowledge: Further essays in interpretive anthropology. New York: Basic Books.

Getty Center for Education in the Arts. (1985). Beyond creating: The place for art in America's schools. Los Angeles: Author.

Getty Education Institute for the Arts. (1997). Arts education for life and work. Los Angeles: Author.

Getty Education Institute for the Arts. (1999). Website: artsednet@getty.edu.

Gladwell, M. (2000, January 10). Baby steps: Do our first three years of life determine how we'll turn out? The New Yorker, 75(41), pp. 80 – 97.

Goals 2000 Partnership. (1994). The arts and education: Partners in achieving our national education goals. Washington, DC: Council of Chief State School Offices, United States Department of Education.

Goldin, A. (1976). Problems in folk art. Art Forum, 14, 48 - 52.

Gombrich, E. H. (1989). The story of art. Oxford: Phaidon.

Goodenough, F. (1926). Measurement of intelligence by drawings. New York: Harcourt, Brace and World.

Gould, S. (1999, February). A division of worms. Natural History, pp. 18 – 81.

Greene, M. (1995). Releasing the imagination: Essays on education, the arts, and social change. San Francisco: Jossey-Bass.

Greene, M. (1998). The vision thing: Educational research and AERA (American Educational Research Association) in the 21st century. Educational Researcher, 27(9), 33 - 35.

Greer, D. (1984). Discipline-based art education: Approaching art as a subject of study. Studies in Art Education, 25(3), 212 - 218.

Gregorian, V. (1997, March). Ten things you can do to make our schools better. Parade Magazine, pp. 6 - 7.

Guba, E., & Lincoln, Y. (1985). Naturalistic inquiry. Beverly Hills, CA: Sage.

Guilford, J. (1950). Creativity. American Psychologist, 14, 469 - 479.

Habermas, J. (1990). Modernity versus postmodernity. In H. Risatti (Ed.), Postmodern perspectives: Issues in contemporary art (pp. 12 - 19). Englewood Cliffs, NJ: Prentice - Hall.

Hagaman, S. (1985). Mary Huntoon: Artist, teacher, and therapist. In M. Stankiewicz & E. Zimmerman (Eds.), Women Art Educators II (pp. 82 - 99). Bloomington, IN: Indiana University.

Haggerty, M. (1935). Art as a way of life. Minneapolis: University of Minnesota.

Hall, E. T. (1977). Beyond culture. Garden City, NY: Anchor.

Hamblen, K. (1983a). The cognitive umbrella. Studies in Art Education, 24(3), 177 – 183.

Hamblen, K. (1983b). An update on aesthetic education: Implications for teacher education. Teacher Education Quarterly, 1(2), 52 – 71.

Hamblen, K. (1984). An art criticism questioning strategy within the framework of Bloom's taxonomy. Studies in Art Education, 26(1), 41 –50.

Hamblen, K. (1985a). An art education chronology: A process of selection and interpretation. Studies in Art Education, 26(2), 111 - 120.

Hamblen, K. (1985b). Developing aesthetic literacy through contested concepts. Art Education, 38(5), 19 - 24.

Hamblen, K. (1985c). Historical research in art education: A process of selection and interpretation. In B. Wilson & H. Hoffa (Eds.), The history of art education: Proceedings from the Penn State Conference, 1985 (pp. 1 - 10). Reston, VA: National Art Education Association.

Hamblen, K. (1985d). The issue of technocratic rationality in discipline-based art education. Studies in Art Education, 27(1), 43 – 46).

Hamblen, K. (1986a). Exploring contested concepts for aethetic literacy. Journal of Aesthetic Education, 20(2), 67 – 76.

Hamblen, K. (1986b). Testing in art: A view from the classroom. Design for Arts in Education, 80(1), 12 - 16.

Hamblen, K. (1987a). An examination of discipline-based art education issues. Studies in Art Education, 28(2), 68 –78.

Hamblen, K. (1987b). Qualifications and contradictions of art museum education in a pluralistic democracy. In D. Blandy & K. G. Congdon (Eds.), Art in a democracy (pp. 13 - 25). New York: Teachers College.

Hamblen, K. (1988). Approaches to aesthetics in art education: A critical theory perspective. Studies in Art Education, 29(2), 81 - 90.

Hamblen, K. (1990a). Beyond the aesthetic of cash-culture literacy. Studies in Art Education, 31(4), 216 - 225.

Hamblen, K. (1990b). Local art knowledge: A basis for rethinking the art curriculum. Arts and Learning Research, 8(1), 66 – 79.

Hamblen, K. (1990c). Theory-practice schisms of the 1990s. In B. Little (Ed.), Secondary art education: An anthology of issues (211 – 223). Reston, VA: National Art Education Association.

Hamblen, K. (1992). Shifting historical interpretations. In P. Amburgy, D. Soucy, M. Stankiewicz, B. Wilson, & M. Wilson (Eds.), The history of art education: Proceedings from the Second Penn State Conference, 1989 (pp. 200 - 208). Reston, VA: National Art Education Association.

Hamblen, K. (1993a). The emergence of neo-DBAE. Unpublished manuscript, Louisiana State University, Department of Curriculum and Instruction, Baton Rouge.

Hamblen, K. (1993b). Theories and research that support art instruction for instrumental outcomes. Theory into Practice, 32(4), 191 - 198.

Hamblen, K. (1995). Art education changes and continuities: Value orientations of modernity and postmodernity. In R. Neperud (Ed.), Context, content, and community in art education: Beyond postmodernism (pp. 41 - 52). New York: Teachers College.

Hamblen, K. (1997). Second generation DBAE. Visual Arts Research, 98 – 106.

Hamblen, K., & Galanes, C. (1991). Instructional options for aesthetics: Exploring the possibilities. Art Education, 44(6), 12 - 24.

Harris, L. (1996, June). Americans and the arts: Highlights from a nationwide survey of the attitudes of the American people toward the arts. New York: American Council for the Arts.

Hatfield, T. (1998). The future of art education: Student learning in the visual arts. National Association of Secondary Schools Principals Bulletin.

Hausman, J. (Ed.). (1965). Report of the commission on art education. Reston, VA: National Art Education Association.

Hausman, J. (1965). Meaning and significance for education in art. In J. Hausman (Ed.), Report of the commission on art education (pp. 141 - 148). Washington, DC: National Art Education Association.

Hausman, J. (1987). Another view of discipline-based art education. Art Education, 40(1), 56 – 59.

Hirsch, E. D. (1999). Core knowledge series. Website: www.kidssource.com.

Hirsch, E. D. (1987). Cultural literacy: What every American needs to know. Boston: Houghton Mifflin.

Hobbs, J. (1975). Art in context. New York: Harcourt Brace Jovanovich.

Hobbs, J. (1984). Popular art versus fine art. Art Education, 37(3), 11 - 14.

Hoffa, H. (1961). Overview: Outcome and effect. Art Education Bulletin, 18, 66.

Hoffa, H., & Wilson, B. (Eds.). (1985). The history of art education: Proceedings from the Penn State Conference. Reston, VA: National Art Education Association.

Huebner, D. (1966). Curriculum as a field of study. In H. Robison (Ed.), Precedents and promise in the curriculum field (pp. 84 - 112). New York: Teachers College.

Ivanof, E. (1908). Researches experimentales sur le dessin des ecoliers de la Suisse Romande. [Experimental research on the drawing of French speaking Swiss students]. Archives de Psychologie, 8, 97 - 156.

J. P. Getty Trust. (1985). Beyond creating: The place of art in America's schools. Los Angeles: Author.

Jackson, P. (1968). Life in classrooms. New York: Holt, Rinehart & Winston.

Jackson, P. (1994/1995). If we took Dewey's aesthetics seriously, how would the arts be taught? Studies in Philosophy and Education, 13, 193 - 202.

jagodzinkski, j. (1987). Toward an ecological aesthetic: Notes on a "green" frame of mind. In D. Blandy & K. Congdon (Eds.), Art in a democracy (pp. 138 - 163). New York: Teachers College.

Janson, H. (1962). History of art. New York: Abrams.

Jeffers, C. (1999). What happens when we ask: "What is art?" Art Education, 52(1), 40 - 44.

Jencks, C. (1989). What is post-modernism? (3rd ed.). London: St. Martin's.

Jensen, J. (1982) An analysis of attitudes toward fine arts education among Nevada state legislators, lobbyists, school board trustees, superintendents, curriculum coordinators, principals, fine arts educator, and other educators in Nevada public schools. (Doctoral dissertation, University of Nevada Las Vegas, 1982). Dissertation Abstracts International, 43, (07A), 2204.

Jermal, L. (1995). Professional leadership profile of art educators in a midwestern state. (Doctoral dissertation, University of Minnesota, 1995). Dissertation Abstracts International, 56 (98A), 2974.

Jones, B. (1986). Significance of technology in art education. Journal of the Institute of Art Education, 10(2), 40 - 49.

Jones, B. (1987). Towards democratic direction of technology. In D. Blandy & K. G. Congdon (Eds.), Art in a democracy (pp. 64 - 73). New York: Teachers College.

Jones, M. (1982). A strange rocking chair: The need to express, the urge to create. Folklore and Mythology, 2(1), 4 - 7.

Jones, M. (1984). Introduction: (Special section) Works of art, art as work, and the arts of working - Implications for improving organizational life. Western Folklore, 43, 172 - 178.

Jones, M. O. (1987). Making work art and art work: The aesthetic impulse in organizations and education. In D. Blandy & K. Congdon (Eds.), Art in a democracy (pp. 124 - 137). New York: Teachers College Press.

Kainz, L., & Riley, O. (1949). Exploring art. New York: Harcourt, Brace & Co.

Kant, I. (1964). Critique of judgment. In A. Hofstadter & A. Kuhns (Eds.), Philosophies of art and beauty (pp. 280 - 343). New York: Modern Library. (Originally published in 1790).

Kauffman, S. (1995). At home in the universe. New York: Oxford University Press.

Kauppinen, H. (1985). The significant others: An application of role theory to historical analysis of Lowenfeld's thought. In B. Wilson & H. Hoffa (Eds.), The history of art education: Proceedings from the Penn State Conference (pp. 256 - 258). Reston, VA: National Art Education Association.

Kellogg, R. (1967). The psychology of children's art. New York: CRM-Random House.

Kellogg, R. (1969). Analyzing children's art. Palo Alto: National.

Kennedy, A. (1988). People who led to my plays. New York: Theature Communications Group.

Kennedy Center, (n.d.) Good schools require the arts. Washington, DC: Author.

Kern, E. (1985). The purposes of art education in the United States from 1870 to 1980. In P. Amburgy, D. Soucy, M. Stankiewicz, B. Wilson, & M. Wilson (Eds.), The history of art education: Proceedings from the Penn State Conference (pp. 40 - 52). Reston, VA: National Art Education Association.

Kik, C. (1908). Die ubernormale Zeichenbegabung bei Kindern [The above-normal drawing talent in children]. Zeitschrift fur angewandte Psychologie, 2, 92 - 149.

King, E. (1998, September). Bi-ethnic/bi-racial and inter-ethnic families. United States Society for Education through Art Newsletter, 22(2), 3.

Kjorzenik, D. (1986). Lost past: Historical research and a question of purpose. Art Education, 39(2), 37 - 40.

Kubler, G. (1962). The shape of time: Remarks on the history of things. New Haven: Yale University.

Kuhn, T. (1962). The structure of scientific revolutions. Chicago: University of Chicago.

Labaree, D. (1998, November). Educational researchers: Living with a lesser form of knowledge. Educational Researcher, 8, 4 - 12, 27.

Langan, N. (1994, April). Arts in education: From national policy to local community action. Monographs, 3(3). Washington, DC: National Assembly of Local Arts Agencies.

Langer, S. (1957). Problems of art. New York: Charles Scribner's Sons.

Langer, S. (1967). Mind: An essay on human feeling, Volume 1. Baltimore, MD: Johns Hopkins University.

Lanier, V. (1963). Schismogenesis in art education. Studies in Art Education, 5(1), 10 - 19.

Lanier, V. (1968). Talking about art: An experimental course in high school art appreciation. Studies in Art Education,9(3), 32 - 44.

Lanier, V. (1969). One word is worth a thousand pictures. Educational Perspectives, 8(1), 5 - 9.

Lanier, V. (1974). A plague on all your houses: The tragedy of art education. Art Education, 27(3), 12 - 15.

Lanier, V. (1975a). Objectives of art education: The impact of time. Peabody Journal of Education, 52(3), 180 - 186.

Lanier, V. (1975b). Returning the ART to art education. Art Education, 28(3), 28 - 33.

Lanier, V. (1976) Essays in art education: The development of one point of view (2nd ed.). New York: MSS Information Corporation.

Lanier, V. (1980). Six items on the agenda for the eighties. Art Education, 33(5), 24 - 26.

Lanier, V. (1982). The arts we see: A simplified introduction to the visual arts. New York: Teachers College.

Lanier, V. (1983). Beyond aesthetic education. Studies in Art Education, 36(6), 31 – 37.

Lanier, V. (1984). Eight guidelines for selecting art curriculum content. Studies in Art Education, 25(4), 232 - 237.

Lanier, V. (1987). Misdirections and realignments. In D. Blandy & K. G. Congdon (Eds.), Art in a democracy (pp. 174 - 184). New York: Teachers College.

Lather, P. (1988, April). Educational research and practice in a postmodern era. Paper presented at the annual meeting of the American Educational Research Association, New Orleans.

Lave, J. (1988). Cognition in practice. New York: Cambridge University.

Levine, S. (Ed.). (1999). A passion for teaching. Alexandria, VA: Association for Supervision and Curriculum Development.

Lipman, M. (1967). What happens in art. New York: Appleton-Century-Crofts.

Lockwood, Y. (1984). The joy of labor. Western Folklore, 43, 202 - 211.

Logan, F. (1955). Growth of art in American schools. New York: Harper & Brothers.

London, P. (1994). Step Outside: Community-based art education. Portsmouth, NH: Heinemann.

Louisiana Alliance for Arts Education. (1998). Louisiana - arts education. Baton Rouge: Author.

Louisiana State Department of Education. (1998). Curriculum guide for the visual arts. Baton Rouge: Author.

Lowenfeld, V. (1943). Creative and mental growth. New York: Macmillan.

Lowenfeld, V. (1954). Your child and his art. New York: Macmillan.

Lowenfeld, V. (1958). Current research on creativity. NEA Journal, 47, 538 - 540.

Lyotard, J. (1984). The postmodern condition: A report on knowledge. Minneapolis: University of Minnesota. (Trans. By G. Bennington & Massumi).

MacDonald, J. (1967). An example of disciplined curriculum thinking. Theory into Practice, 6(4), 166 - 171.

Madeja, S. (1973). All the arts for every child. New York: The J.D. Rockefeller, III, Fund, Inc.

Madeja, S. & Onuska, S. (1977). Through the arts to the aesthetic: The CEMREL aesthetic education curriculum. St. Louis: Central Mid-Western Regional Educational Library..

Mader, D. (1998; March). Accommodating the arts. National Association of Elementary School Principals Principal, 77(4), 50 - 51.

Maloney, N. (1991)A Delphi study: Illinois art administrators' identification of needs for quality art programs in K - 12 schools (Doctoral dissertation, Illinois State University, 1991). Dissertation Abstracts International, 52, (08A), 2796.

Maquet, J. (1986). The aesthetic experience: An anthropolgist looks at the visual arts. New Haven: Yale.

Mathias, M. (1924). The beginnings of art in the public schools. New York: Scribner.

May, W. (1993). "Teachers-as-researchers" or action research: What is it, and what good is it for art education? Studies in Art Education, 34(2), 114 - 126.

McFee, J. (1961). Preparation for art. San Francisco: Wadsworth.

McFee, J. (1966). Society, art and education. In E. L. Mattil (Project Director), A seminar in art education for research and curriculum development. University Park, PA: Penn State, 122 - 140.

McFee, J. (1981, April). Defining art education in the eighties. Paper presented at the National Art Education Association Conference, Chicago, IL.

McFee, J. (1995). Change and the cultural dimensions of art education. In R. Neperud (Ed.), Context, content, and community in art education: Beyond postmodernism (pp. 41 - 52). New York: Teachers College.

McFee, J. (1998). Cultural diversity and the structure and practice of art education. Reston, VA: National Art Education Association.

McFee, J. & Degge, R. (1977). Art, culture, and environment: A catalyst for teaching. Belmont, CA: Wadsworth.

Mead, M. (1928). Coming of age in Samoa: A psychological study of primitive youth for western civilization. New York: Blue Ribbon Books.

Meier, N. (1929). Meier art tests. Iowa City: State University of Iowa, Bureau of Educational Research and Service.

Michael, J., & Morris, J. (1985). European influences on the theory and philosophy of Viktor Lowenfeld. Studies in Art Education, 26(2), 103 - 111.

Miller, J. (1980). A study of attitudes of school board presidents, superintendents, and elementary and secondary principals in Missouri school districts concerning visual arts education and the perception of those attitudes by art teachers (Doctoral dissertation, University of Kansas, 1980). Dissertation Abstracts International, 41, (12A), 4942.

Montgomery, J. (1999, October 29). One more time: The arts are education. The Times, p. 17A.

Munro, T. (1967). The arts and their interrelationships. Cleveland: The Press of Case Western Reserve University.

Murfee, E. (1995). Eloquent evidence: Arts at the core of learning. Washington: President's Committee on the Arts and the Humanities, the National Assembly of State Arts Agencies, the National Endowment for the Arts, and the General Electric Fund.

MENC (1994). National standards for arts education. Reston, VA: Music Educators National Conference.

National Art Education Association. (1965). J. Hausman (Ed.). Report of the commission on art education. Reston, VA: Author.

National Art Education Association. (1986). Quality art education goals for school: An interpretation. Reston, VA: Author.

National Art Education Association. (1992a). Elementary art programs: A guide for administrators. Reston, VA: Author..

National Art Education Association. (1992b). School art programs: A guide for school board members and superintendents. Reston, VA: Author.

National Art Education Association. (1994a). Art education: Creating a visual arts research agenda toward the 21st Century. Reston, VA: Author.

National Art Education Association. (1994b). The national visual arts standards. Reston, VA: Author.

National Art Education Association. (1998). Art education for the new millennium. Reston, VA: Author.

National Art Education Association Commission on Research in Art Education. (1996). Briefing papers: Creating a visual arts research agenda toward the 21st Century. Reston, VA: Author.

National Assembly of Local Arts Agencies. (1994). Arts in education. Washington, DC: Author.

National Center for Education Statistics. (1995, October). Arts education in public elementary and secondary schools. Washington, DC: United States Department of Education.

National Commission on Excellence in Education. (1983). A nation at risk: The imperative for educational reform. Washington: United States Department of Education.

National Education Association. (1997, June). The 1997 - 1998 resolutions of the National Education Association. Washington, DC: Author.

National Endowment for the Arts. (1988). Toward civilization: A report on arts education. Washington, DC: Author.

National Endowment for the Arts. (1995a). The arts and education: Partners in achieving our national education goals. Washington, DC: United States Department of Education.

National Endowment for the Arts. (1995b). Eloquent evidence: Arts at the core of learning. Washington, DC: Author

Neperud, R. (Ed.). (1995). Context, content, and community in art education: Beyond postmodernism. New York: Teachers College.

Nerdrum, O. (1999, October). Kitsch serves life. ARTnews, 98(9), pp. 90 - 97.

Nochlin, L. (1971). Why have there been no great women artists? Art News, 69 (9), 22 - 39, 67 - 71.

Noddings, N. (1992). The challenge to care in schools: An alternative approach to education. New York: Teachers College.

Paget, G. (1932). Some drawings of men and women made by children of certain non-European races. Journal of the Royal Anthropological Institute, 62, 127 - 144.

Pariser, D. (1999, Spring). Review of the book: Research methods and methodologies for art education. Studies in Art Education, 40(3), 279 - 283.

Parsons, M. (1969, October). Herbert Read on education. Journal of Aesthetic Education, 3(4), 27 - 45.

Patton, M. (1980). Qualitative evaluation and research methods. London: Sage.

Patton, M. (1990). Qualitative evaluation and research methods. (2nd ed.). Newbury Park, CA: Sage.

Paul, R. (1993). Critical thinking: How to prepare students for a rapidly changing world. Santa Rosa, CA: Foundation for Critical Thinking.

Payne, J. (1985). Manuel Barkan's foundations of art education: The past is prologue. In B. Wilson & H. Hoffa (Eds.), The history of art education: Proceedings from the Penn State Conference (pp. 259 - 264). Reston, VA: National Art Education Association.

Pearce, D. (1984). A study of opinions of administrators and teachers in the Elizabeth City/Pasquotank, North Carolina school system on arts education in the public school curriculum. (Doctoral dissertation, George Washington University, 1984). Dissertation Abstracts International, 45 (07A), 1963.

Pearse, H. (1992). Beyond paradigms: Art education theory and practice in a postparadigmatic world. Studies in Art Education, 33(4), 244 - 252.

Pearson, R. (1941). The new art education. New York: Harper & Brothers.

Perkins, D. (1981). The mind's best work. Cambridge: Harvard.

Peterson-del Mar, D. (1994, May). Community coalitions to restructure schools. Reprint from ERIC Digest # 87 by the National Art Education Association.

Pevsner, N. (1960). Pioneers of modern design from William Morris to Walter Gropius. Hammondsworth, Middlesex, England: Penguin Books.

Piaget, J. (1962). Play, dreams and imagination. New York: Norton.

Pinar, W. (Ed.). (1975). Curriculum theorizing: The reconceptualists. Berkeley, CA: McCutchan.

Pinar, W., Reynolds, W., Slattery, P., & Taubman, P. (Eds.). (1995). Understanding curriculum: An introduction to the study of historical and contemporary curriculum discourses. New York: Lang.

Pittard, N. (1985). Preliminary considerations concerning aesthetic education. In B. Wilson & H. Hoffa (Eds.), The history of art education: Proceedings from the Penn State Conference, 1985 (pp. 166-176). Reston, VA: National Art Education Association.

Potten, E. (Ed.). (1998, April). Arts education: The new basic. Bulletin. Reston, VA: National Association of Secondary School Principals.

President's Committee on the Arts and the Humanities & Arts Education Partnership. (1999). Gaining the arts advantage: Lessons from school districts that value arts education. Washington, DC: Author.

Price, A. (1997, September 7). Teaching the arts triggers students' minds elsewhere. Morning Advocate, p. 22.

Rasmussen, K. (1998, June). Visual arts for all students. Association for Supervision and Curriculum Development Education Update, 40(4), 1 - 8.

Read, H. (1931). The meaning of art. Baltimore: Penguin.

Read, H. (1945). Education through art. New York: Pantheon.

Ricci, C. (1887). L'arte dei bambini. [The art of the child]. Bologna: Zanichelli.

Rickover, H. (1959). Education and freedom. New York: E. P. Dutton.

Ringgold, F. (1991). Tar beach. New York: Crown.

Rogoff, B., & Lave, J. (Eds.). (1984). Everyday cognition: Its development in social context. Cambridge: Harvard.

Rufer, L., Lake, B., Robinson, E., & Hicks, J. (1998, May). Stretching our boundaries and breaking barriers to the public mind. Art Education, 51(3), 43 – 51.

Rugg, H., & Shoemaker, A. (1928). The child-centered school. New York: World Book Company.

Rushlow, B. (1997, Summer). Leadership and advocacy strategies: What every art educator should know and do. NAEA Advisory. Reston, VA: National Art Education Association.

Sacks, O. (1970). The man who mistook his wife for a hat. New York: Harper Collins.

Sacks, O. (1996). An anthropologist on Mars. New York: Random House.

Sanders, T. I. (1998). Strategic thinking and the new science: Planning in the midst of chaos, complexity, and change. New York: Free Press.

Sartre, J. (1957). Existentialism and human emotions. New York: Philosophical Library.

Schaefer-Simmern, H. (1961). The unfolding of artistic activity. Berkeley: University of California.

Seabrook, J. (1999, September 20). Nobrow culture: Why it's become so hard to know what you like. New Yorker, 75(27), pp. 104 – 111.

Secretary's Commission on Achieving Necessary Skills. (1991). What work requires of schools: A SCANS report for America 2000. Washington, DC: U. S. Department of Labor.

Sevigny, M. (1977). A descriptive study of instructional interaction and performance appraisal in a university studio setting: A multiple perspective. Unpublished doctoral dissertation, Ohio State University, Columbus.

Sheehan, G. (1995, April). A legend in your own mind. Runner's World, p. 20.

Siegesmund, R. (1998). Why do we teach art today?: Conceptions of art education and their justification. Studies in Art Education, 39(3), 197 - 214.

Silver, H. (1979). Ethnoart. American Review of Anthropology, 11, 7 - 20.

Simon, L. (1996). Dear Governor Foster: A primer. Hammond, LA: Author.

Simon, L. (1999a). Art advocacy issues and considerations. Unpublished paper

Simon, L. (1999b, March). POW*WOW!: The power of wit, wonder, and wisdom in a proactive classroom. Presented at the 1999 National Art Education Association Conference, Washington, DC.

Slattery, P. (1995, Winter). A postmodern vision of time and learning: A response to the National Education Commission report 'Prisoners of Time.' In Harvard Educational Review, 65(4), 612 - 633.

Smith, P. (1985). Natalie Robinson Cole: The American Cizek? In M. Stankiewicz & E. Zimmerman (Eds.), Women art educators II (pp. 111 - 113). Bloomington, IN: Indiana University.

Smith, R. A. (1981). Elitism versus populism: A question of quality. Art Education, 34(4), 4 - 5.

Smith, R. A. (1985). A right to the best: Or, once more, elitism versus populism in art education. Studies in Art Education, 26(3), 169 - 175.

Smith, R. A. (1986). The question of elitism. Design for Arts in Education, 87 (5), 34 - 42.

Smith, R. A. (1992). Problems for philosophy of art education. Studies in Art Education, 33(4), 243 - 266.

Snow, C. P. (1964). The two cultures and a second look. London: Cambridge University.

Snow, C. P. (1969). The state of siege. New York: Charles Scribner's Sons.

Soucy, D., & Stankiewicz, M. A. (Eds.). (1990). Framing the past: Essays on art education. Reston, VA: National Art Education Association.

Spradley, J. P. (1980). Participant observation. New York: Holt, Rinehart & Winston.

Stankiewicz, M. (1982). The creative sister: An historical look at women, the arts, and higher education. Studies in Art Education, 24(1), 48 – 56.

Stankiewicz, M. (1985). A picture age: Reproductions in picture study. Studies in Art Education, 26(2), 86 - 91.

Stankiewicz, M., & Zimmerman, E. (Eds.). (1985). Women art educators II. Bloomington: Indiana University.

Sternberg, R. (1985). Beyond IQ: A triarchic theory of human intelligence. New York: Cambridge University.

Sternberg, R. (1986). Intelligence applied: Understanding and increasing your intellectual skills. San Diego: Harcourt Brace.

Sternberg, R. J., & Wagner, R. (1986). Practical intelligence. New York: Cambridge University.

Stockrocki, M. (1986). A portrait of an effective art teacher. Studies in Art Education, 27(2), 82 - 93.

Stockrocki, M. (1994). A school day in the life of a young Navajo girl: A case study in ethnographic storytelling. Studies in Art Education, 47(4), 61 - 69.

Sullivan, G. (1993). Art-based art education: Learning that is meaningful, authentic, critical and pluralist. Studies in Art Education, 35(1), 5 - 21.

Sylwester, R. (1998). Art for the brain's sake. Educational Leadership Development, 56(3), 31 - 35.

Taunton, M. (1983). Questioning strategies to encourage young children to talk about art. Art Education, 36(4), 40 – 43.

Taylor, C. (1994). In the interest of art: The aesthetics of space. Art Education, 47(2), 47 - 51.

Texas includes fine arts in new recommended high school program (1994, February). NAEA News, 36(1).

Thorndike, E. (1913, November). The measurement of achievement in drawing. Teachers College Record, 14(5), 345 - 383.

Torrance, E. (1962). Guiding creative talents. Englewood Cliffs, NJ: Prentice-Hall.

Tyler, R. (1949). Basic principles of curriculum and instruction. Chicago: University of Chicago.

United States Department of Commerce. (1998). Statistical abstract of the United States - 1998. 118th edition. Washington, DC: U.S. Government Printing Office, 40 - 42.

United States Department of Education. (1983). The 20th Century Fund Task Force Report: Report on Federal elementary and secondary policy. New York: Twentieth Century Fund.

United States Department of Education. (1994). Goals 2000: Educate America Act. Washington, DC: Author.

United States Office of Personnel Management. (1999). Background survey questionnaire 79-2. Washington, DC: Author.

Villeneuve, P. (1992). Contending art education paradigms and professionalization (Doctoral dissertation, University of Arizona, 1992). Dissertation Abstracts International, 54, (02A), 407.

Wagner, R. (1987). Tacit knowledge in everyday intelligent behavior. Journal of Personality and Social Psychology, 52, 1236 - 1247.

Walker, H. (1993, Fall). Save Monet. The Caucus Newsletter, 14(1), pp. 4 – 5.

Weitz, M. (1959). The role of theory in aesthetics. In M. Weitz (Ed.), Problems in aesthetics: An introductory book of readings (pp. 145 - 156). New York: Macmillan.

Weitz, M. (1970). Problems in aesthetics (2nd ed.). New York: Macmillan.

Williams, T. H. (1969). Huey Long. New York: Alfred A. Knopf.

Williamson, J. (1986). Consuming passions: The dynamics of popular culture. London: Marion Boyars.

Wilson, B., (1974). The superheroes of J. C. Holz: Plus an outline of a theory of child art. Art Education, 27(8), 2 – 9.

Wilson, B. (1982, September). The wall drawings of Egyptian children. School Arts, pp. 19 – 22.

Wilson, B. (1985). Histories of children's styles of art: Possibilities and prospects. In B. Wilson & H. Hoffa (Eds.), The history of art education: Proceedings from the Penn State Conference (pp. 177 - 182). Reston, VA: National Art Education Association.

Wilson, B. (1997a). Child art, multiple interpretations, and conflicts of interest. In A. Kindler, Ed.), Child development in art (pp. 81 – 94). Reston, VA: National Art Education Association.

Wilson, B. (1997b). The quiet evolution. Los Angeles: The Getty Education Institute for the Arts.

Wilson, B., & Hoffa, H. (Eds.). (1985). The history of art education: Proceedings from the Penn State Conference, 1985. Reston: National Art Education Association.

Winslow, L. (1939). The integrated school art program. New York: McGraw-Hill.

Wolcott, H. (1989). A Kwakiutl village and school. Prospect Heights, IL: Waveland Press.

Wolfe, C. (1998, July 1). Elementary schools in Kentucky county base curriculum on brain research. Daily Star (Associated Press), p. 7C.

Wolfe, T. (1975). The painted word. New York: Farrar, Straus, and Giroux.

Woolf, V. (1929). A room of one's own. Orlando: Harcourt Brace Jovanovich.

Wygant, F. (1983). Art in American schools in the nineteenth century. Cincinnati, OH: Interwood.

Wypijewski, J. (Ed.). (1997). Painting by number: Komar and Melamid's scientific guide to art. New York: Farrar, Straus, and Giroux.

York, A. (1998, June). The fourth "R" in education: Reading, writing, arithmetic, and art. Imprims, 27(6).

Zahner, M. (1992). Manuel Barkan: Twentieth-century art educator. In P. Amburgy, D. Soucy, M. Stankiewicz, B. Wilson, & M. Wilson (Eds.). The history of art education: Proceedings from the Second Penn State Conference, 1989 (pp. 170 - 174). Reston, VA: National Art Education Association.

Ziegfeld, E. (1965). The current scene: Problems and prospects for art education In J. Hausman (Ed.), Report of the commission on art education (pp. 1 - 12). Washington, DC: National Art Education Association.

Zimmerman, E. (1984). What our teachers are not teaching, art students are not learning. Art Education, 37(4), 12 - 15.

Zimmerman, E. (1985). To test all things: The life and work of Leta Stetter Hollingworth. In M. Stankiewicz & E. Zimmerman (Eds.), Women art educators, II (pp. 64 - 79). Bloomington, IN: Indiana University.

Zimmerman, E. (1991). Art education for women in England from 1890 - 1910 as reflected in the Victorian period press and current feminist histories of art education. Studies in Art Eucation, 32(2), 105 - 116.

Zimmerman, E. (1994). Current research and practice about pre-service visual art specialist teacher education. Studies in Art Education, 35(2), 79 - 89.

Zimmerman, E. (1998, February). NAEA research task force update. NAEA News, pp. 1 - 3.

APPENDIX A

PILOT QUESTIONNAIRE/SURVEY

Survey. Lucienne Bond Simon. Doctoral candidate LSU Department EDCI.

Do you advocate art as an academic component in a K - 12 curriculum?

[ ] No. If not, why not? _____

[ ] Yes. If so, please list (in order) the reason(s) that you do.

1. _____

2. _____

3. _____

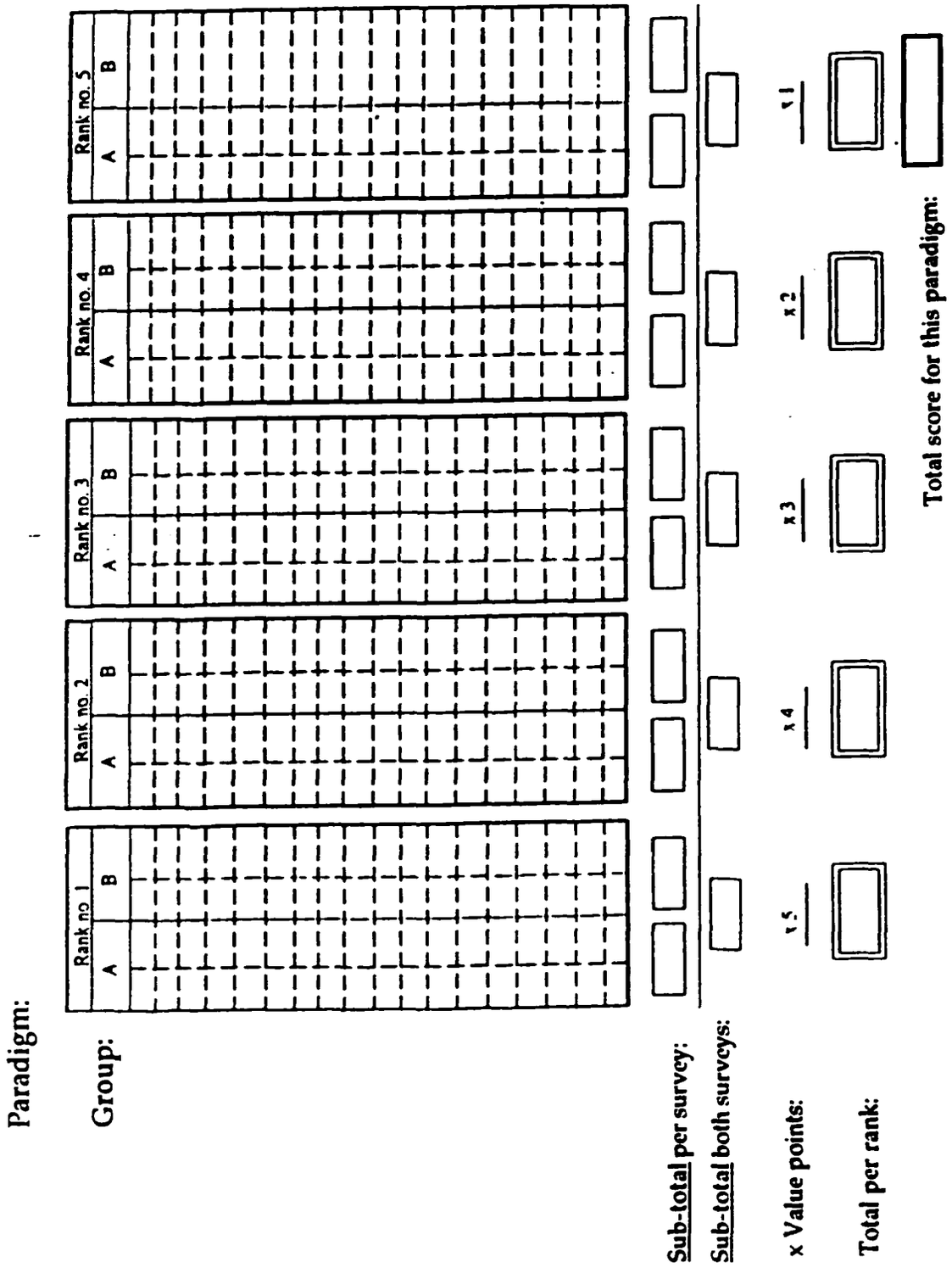
4. _____

5. _____

Additional remarks, if any.

APPENDIX B

SCORE SHEET FOR PILOT QUESTIONNAIRE SURVEY



APPENDIX C

APPROVAL FORM - LSU OFFICE OF SPONSORED RESEARCH

*HSSC accession #:*_____ *LSU Proposal #:*_____

LSU Office of Sponsored Research/OSR 388-6891; FAX 6792

LSU: HUMAN RESEARCH SUBJECTS

APPLICATION FOR EXEMPTION FROM INSTITUTIONAL OVERSIGHT

Unless they are formally qualified as meeting the criteria for exemption from Institutional Review Board (IRB) oversight, ALL LSU research/projects using living humans as subjects, or samples or data obtained from them, directly or indirectly, with or without their consent, must be approved in advance by the LSU IRB. This Form helps the PI determine if a project may be exempted, and is used to request an exemption.

NOTE: Even when exempted, the researcher is required to exercise prudent practice in protecting the interests of research subjects, obtain informed consent if appropriate, and must conform to the Ethical Principles and Guidelines for the Protection of Human Subjects (Belmont Report) and LSU Guide to Informed Consent; (Available from OSR or http://www.osr.lsu.edu/osr/comply.html).

Instructions: Complete checklist, pp 2-4; if exemption appears possible, follow instructions on p. 4. Otherwise apply to the IRB*

Principal Investigator Simon, Lucienne Bond **Student?** Y/N

Department/Unit EDCI Box 1245 Hammond, LA 70404 **Ph:** 504 345 8080

Project Title The voice of the people: The use of variations of folk language ~~for identification, analysis, and historical study of paradigms~~ in education currently valued by laypersons.

Agency expected to fund project ~~N/A~~

Subject pool (eg. Psychology students) General public/Random survey

Circle any "vulnerable populations" to be used: (children <18; the mentally impaired, pregnant women, the aged, other). Projects with incarcerated persons cannot be exempted: apply directly to IRB.

I certify my responses are accurate and complete. If the project scope or design is later changed I will resubmit for review. I will obtain written approval from the Authorized Representative of all non-LSU institutions in which the study is conducted.

PI Signature Lucienne Simon **Date** 2-3-98 **(no *per* signatures)**

Screening Committee Action: **Exempted** X **Not Exempted** ____ *

Reviewer James H. Wandersee **Signature** James H. Wandersee **Date** 3-2-98

Comments 1. Assume members of vulnerable popns. will be screened out of general public.

cc PI (signed face page only); OSR Director (appli... protocol) 117 David Boyd Hall, LSU.

REC'D

* *PI: Obtain a current IRB application packet from the IRB office (8-1492; karenb@lsu.edu; 117 David Boyd Hall, LSU).*

2. Change dept. name on form to correct name.

SPONSORED RESEARCH

DEF. INVOLVING POPULATI...

APPENDIX D

QUESTIONNAIRE/SURVEY

Dear survey participant: Your response to this survey will add significantly to the credibility and reliability of research about the education of young people. Your ideas are important. If you would like to access the results of the completed dissertation via the internet, please leave an e-mail message to that effect on lsimon@i-55.com.
Please read the following before completing this questionnaire. PLEASE use your own words. There are no "right" or "wrong" answers. This is NOT a test of any kind. The following survey questionnaire is a research instrument intended for the sole purpose of acquiring anonymous responses to a series of questions about education. Your responses will be used solely in a doctoral study and dissertation by a Ph.D. student in theDepartment of Curriculum and Instruction at Louisiana State University in Baton Rouge, Louisiana 70803. Data collected will not be used for any purpose not approved by the LSU Institutional Review Board. Estimated length of time necessary for your responses should not exceed ten (10) minutes.

1. Are you an advocate of public education?
[ ] YES. If you are an advocate of public education, please indicate the strength of your support for public education.
a. [ ]Highly supportive. b.[ ]Supportive. c.[ ]Supportive to a very limited degree.
[ ] NO.
2. If you ever attended K - 12 public schools, how many years did you attend? _____
3. Please list by letter the five (5) subjects in a public school K - 12 curriculum that you consider most important, with number one (1.) as the most important.
1. _____ 2. _____ 3. _____ 4. _____ 5. _____

A. Social Education
B. Vocational Education
C. Physical Education
D. Home Living Skills
E. Foreign Language
F. Geography
G. History
H. English (Reading/writing)
I. Journalism/Communications
J. Mathematics
K. Military Science
L. Art - Performing
M. Art - Visual
N. Science
O. Computer Science
P. Economics
Q. Literature
R. Office skills
S. Other (SPECIFY)

4. What do you consider the primary reason(s) for getting an education? _____
5. Your highest grade level completed: a. 8th grade [ ]
b. High school [ ] c. College [ ] d. Post-college [ ]
6. Generally speaking, do you value your own educational experiences? a. [ ]Highly value. b. [ ]Value.
c. [ ]Value to a very limited degree.
7. Which school courses of study in your own education, if any, would you say have provided you with living and/or vocational skills and/or perspectives that you most highly value in your adult life? (Please list up to three.) 1. _____ 2. _____ 3. _____
8. Do you consider the study of art to be an important part of a school curriculum?
[ ] YES.
A. If you are an advocate of art as a required subject in the curriculum, indicate the strength of your support for art in education.
a. [ ]Highly supportive. b. [ ]Supportive.
c. [ ]Supportive to a very limited degree.
B. If you are an advocate of art in the curriculum, indicate up to four (4) reasons that you consider art to be important in the curriculum, with number one (1.) as the most important. 1. ____2.____ 3.____ 4.___
[ ] NO.
9. According to your own definition(s) of art, please list your three favorite art objects and/or experiences: 1. _____ 2._____ 3. _____
10. Do you have any particular interests in art? If so, please mention. _____
Age:__Gender: [ ]M [ ]F Race__ State of residency __Primary current occupation____.
Date of response to questionnaire___ Site of questionnaire:___ Administrator:___
Response number: ___ I confirm that I have not received any prompting from anyone associated with this survey. (Initials)._____

NOTE: Response areas were condensed in order to fit dissertation page size.

APPENDIX E
DATA SHEETS FOR QUESTIONNAIRE/SURVEY

I. NOTE: This data has been coded and incorporated into the findings. It is included here for future use by interested persons.

NO. AT	Age	Gender	Race	State	Occupation	1.a.	1.b.	1.c.	NO	2.
1	1	M	4	10	4	√				-
2	4	M	4	10	4	√				12
3	3	F	4	10	4		√			13
4	3	M	4	10	4		√			12
5	1	M	3	10	4		√			13
6	4	M	4	10	4		√			2
7	2	M	4	10	4	√				12
8	1	M	3	10	4		√			13
9	2	F	3	10	4		√			7
10	1	F	3	10	6		√			13
11	3	M	4	10	4		√			13
12	2	M	4	10	4		√			10
13	3	M	4	10	4		√			12
14	2	F	3	10	9	√				-
15	1	F	4	10	4		√			13
16	2	F	3	10	4	√				-
17	2	M	4	10	4		√			12
18	4	F	4	10	7	√				13
19	4	F	4	10	9			√		10
20	4	M	4	10	4	√				12
21	3	M	4	10	6			√		13
22	3	F	4	10	8		√			12
23	3	F	4	10	9	√				5
24	4	F	4	10	2	√				12
25	5	M	4	10	10		√			12
26	3	F	4	10	7	√				12
27	2	M	4	10	15		√			12
28	3	M	4	10	1	√				12
29	3	F	3	10	2		√			12
30	1	F	4	10	15	√				10
31	2	F	5	10	10				√	12
32	4	M	4	10	8	√				12
33	1	F	4	10	9		√			13
34	1	F	4	10	2				√	1
35	1	F	4	10	10			√		8
36	4	M	4	10	5				√	13
37	1	M	4	35	19		√			13
38	1	M	4	10	2		√			-
39	2	M	4	10	4		√			12
40	1	F	4	10	1		√			13
41	1	F	4	10	1		√			8
42	3	M	4	10	9			√		12
43	1	F	4	10	9		√			13
44	1	M	4	10	8				√	13
45	1	F	3	10	1	√				13

II	3.					4.			5.	6.
NO.	1.	2.	3.	4.	5.	a.	b.	c.		
AT										
1	H	J	N	A	D	H	B	-	D	A
2	H	J	G	N	F	B	-	-	D	A
3	H	J	N	G	O	B	I	-	C	A
4	H	J	G	F	N	I	B	-	D	A
5	A	B	G	H	J	E	B	L	C	A
6	H	J	N	G	Q	C	F	-	C	A
7	J	N	P	Q	H	D	-	-	D	A
8	H	J	Q	E	L / M	H	J	-	D	A
9	H	J	O	G	E	F	B	-	D	A
10	H	J	P	O	A	G	-	-	C	A
11	G	Q	J	N	P	G	H	-	D	A
12	J	H	G	N	F	G	-	-	D	A
13	H	J	N	G	O	D	-	-	C	A
14	O	J	N	H	C	F	-	-	C	A
15	P	R	D	B	C	B	-	-	C	B
16	G	H	Q	J	N	F	-	-	D	A
17	H	O	N	J	G	B	J	-	D	B
18	H	Q	J	A	N	K	G	-	D	A
19	H	J	F	N	E	G	-	-	C	A
20	H	J	G	O	Q	G	-	-	D	-
21	H	J	N	G	E	G	-	-	C	E
22	H	J	Q	O	G	B	-	-	D	A
23	H	J	G	N	F	I	-	-	C	A
24	J	H	N	E	O	F	E	-	C	A
25	H	J	N	F	G	E	-	-	C	A
26	H	J	C	G	N	E	H	-	C	A
27	J	H	N	A	O	-	-	-	C	B
28	R	N	M	F	C	F	-	-	B	B
29	H	J	G	N	E	G	-	-	D	A
30	O	-	-	-	-	G	-	-	C	A
31	H	J	O	N	G	B	E	-	C	B
32	A	G	N	H	E	D	-	-	D	A
33	J	H	G	N	F	E	-	-	C	A
34	H	J	Q	E	L	E	-	-	C	A
35	C	H	J	N	Q	B	-	-	C	A
36	J	H	G	N	M	B	E	-	D	A
37	H	N	O	M	G	A	-	-	D	A
38	E	F	G	H	J	B	-	-	D	A
39	H	J	N	Q	E	B	C	-	D	A
40	H	J	A	F	N	B	D	-	C	B
41	H	J	E	G	N	E	-	-	B	A
42	G	H	J	N	E	F	-	-	D	A
43	G	Q	H	J	F	G	-	-	C	B
44	H	J	G	0	N	D	-	-	D	B
45	H	J	N	G	C	A	-	-	B	A

III.	7.			8 A.				8 B.			
NO.	a.	b.	c.	a.	b.	c.	No	a.	b.	c.	d.
AT											
1	P	-	-		√			1	2	3	
2	H	J	P		√			4	6	6	7
3	P	N	-			√		8	4	3	
4	R	G	H		√			4	9	10	5
5	J	P	-	√				4			
6	H	G	P			√		4			
7	J	N	Q	√				15	9	7	4
8	Q	H	J	√				15	13	15	2
9	D	B	A		√			9	—		
10	O	R	S	√				4	2	9	4
11	-	-	-		√			4	11		
12	H	J	G		√			4	10	4	4
13	-	-	-				√	—			
14	G	J	H				√	—			
15	J	R	P				√	—			
16	S	G	-	√				—			
17	H	O	J	√				4			
18	Q	S	M	√				1	1	9	13
19	M	M	M	√				2	13	1	—
20	J	H	-	√				9	11	—	
21	-	-	-			√		2	15	—	
22	I	S	H / Q			√		—			
23	G	P	H	√				12	3	—	
24	Q	R	G		√			9	4	4	—
25	H	J	P				√	—			
26	H	P	S	√				14	2	11	4
27	C	H	J		√			9	—		
28	G	J	P		√			—			
29	H	Q	-	√				4	4	4	—
30	O	A	I	√				—			
31	H	J	D	√				13	11	11	—
32	G	N	E		√			2	—		
33	Q	S	U		√			4	4	—	
34	H	J	A		√			4	25	—	
35	S	J	H	√				—			
36	H	J	M		√			10	7	12	4
37	H	M	N		√			—			
38	-	-	-	√				—			
39	J	H			√			9	16	—	
40	J	-	-	√				9	2	14	—
41	H	E	G		√			9	2	—	
42	T	E	G		√			9	13	7	—
43	Q	G	S		√			4	10	—	
44	J	E	-		√			2	9	—	
45	L	H	J/N	√				10	4	3	—

IV.	9.			10.		
NO.	a.	b.	c.	a.	b.	c.
AT						
1	66	12	13	66	—	—
2	2	90	91	—	—	—
3	66	73	2	—	—	—
4	2	2	92	—	—	—
5	22	22	13	—	—	—
6	2	—	—	—	—	—
7	2	93	94	41	97	—
8	41	27	73	73	—	—
9	—	—	—	—	—	—
10	15	12	65	2	—	—
11	2	13	22	66	22	—
12	2	2	—	—	—	—
13	—	—	—	—	—	—
14	97	41	42	—	—	—
15	2	12	—	—	—	—
16	41	97	—	—	—	—
17	73	66	12	73	66	12
18	43	13	5	—	—	—
19	2	2	2	—	—	—
20	2	10	90	—	—	—
21	2	2	2	—	—	—
22	2	—	—	—	—	—
23	12	66	15	—	—	—
24	12	40	66	—	—	—
25	14	12	98	14	—	—
26	40	2	—	40	2	—
27	66	—	—	—	—	—
28	—	—	—	—	—	—
29	2	2	22	22	—	—
30	—	—	—	—	—	—
31	9	22	2	9	22	2
32	15	13	66	—	—	—
33	2	2	2	2	2	—
34	2	—	—	41	3	—
35	40	41	12	—	—	—
36	2	2	22	2	—	—
37	-	-	-	-	-	-
38	-	-	-	-	-	-
39	2	2	2	-	-	-
40	2	2	4	15	2	-
41	2	2	4	-	13	-
42	2	4	-	-		
43	2	2	2	-	-	-
44	12	66	-	-	-	-
45	16	66	-	2	-	-

I.						1.				2.
NO. AT	Age	Gender	Race	State	Occupation	a.	b.	c.	NO	
48	2	F	4	10	11		√			1
49	1	M	4	10	14		√			13
50	3	M	4	10	13	√				12
51	3	F	4	10	7	√				13
52	1	F	4	51	7	√				12
53	2	M	4	10	8		√			13
54	1	F	4	10	15		√			1
55	2	M	4	10	18		√			12
56	3	F	4	10	4	√				0
57	3	F	5	10	6			√		-
58	1	M	3	10	4		√			12
59	3	M	4	10	4	√				13
60	4	F	4	10	4		√			0
61	2	F	3	10	18		√			12
62	1	M	5	10	1			√		4
63	2	F	5	10	6	√				0
64	4	M	4	10	8		√			8
65	1	F	4	10	2	√				13
66	2	F	4	10	2		√			13
67	2	M	4	10	9	√				13
68	1	M	4	20	1	√				12
69	2	M	3	46	1	√				12
70	1	M	4	33	1				√	13
71	1	M	4	46	1				√	13
72	2	F	1	51	20	√				0
73	1	F	4	10	20	√				12
74	2	M	4	10	9	√				0
75	2	F	4	46	24	√				4
76	2	F	3	21	2	√				12
77	3	F	3	51	9			√		0
78	2	M	4	21	9	√				12
79	3	M	4	46	9		√			12
80	1	M	4	46	8	√				13
81	4	M	4	9	20		√			12
82	1	F	4	51	7	√				13
83	3	M	4	42	9		√			-
84	4	F	4	46	15	√				12
85	4	F	3	46	20		√			12
86	3	F	3	20	9		√			12
87	3	M	3	20	11		√			0
88	2	F	4	46	1	√				12
89	4	F	4	10	1	√				12
90	3	F	4	10	10		√			10
91	3	F	4	10	8		√			12
92	4	M	4	10	8	√				12
93	1	F	4	10	1		√			0
94	3	M	4	10	10	√				12
95	2	M	4	10	8		√			0

II	3.					4.			5.	6.
NO.	1.	2.	3.	4.	5.	a.	b.	c.		
AT										
46	N	H	J	M	A	G	H	-	D	A
47	H	J	A	N	L	E	B	-	D	B
48	H	J	G	F	O	G	-	-	C	A
49	M	L	N	H	J	C	-	-	B	B
50	H	J	N	G	F	I	-	-	C	A
51	H	J	A	L	G	D	-	-	D	A
52	H	J	A	N	C	B	D	H	C	A
53	N	J	G	A	C	J	-	-	D	A
54	H	J	G	I	L	C	D	-	B	A
55	J	H	N	F	A	I	-	-	D	A
56	H	Q	B	N	-	F	H	-	C	A
57	E	H	J	N	P	-	-	-	B	A
58	H	J	O	N	F	B	-	-	-	A
59	H	J	N	Q	L	I	-	-	D	A
60	M	H	S	-	-	G	-	-	C	B
61	H	J	O	N	L	B	-	-	C	A
62	H	N	G	J	O	B	-	-	B	A
63	H	J	A	D	F	E	-	-	C	A
64	H	J	Q	N	E	G	-	-	D	A
65	L	D	J	C	A	G	-	-	C	A
66	H	J	N	G	F	B	-	-	C	A
67	H	J	N	G	F	D	-	-	C	A
68	M	Q	A	G	O	D	-	-	C	A
69	L	M	E	B	A	A	-	-	D	A
70	G	H	M	N	Q	B	-	-	B	C
71	H	N	M	O	J	D	-	-	B	C
72	H	J	G	N	D	B	-	-	C	A
73	H	J	N	M	C	M	-	-	C	A
74	H	N	J	G	L	E	-	-	D	A
75	H	J	N	G	Q	D	-	-	C	A
76	B	H	J	I	R	E	-	-	C	A
77	H	J	N	Q	G	D	-	-	C	B
78	J	H	G	N	O	D	-	-	D	A
79	J	N	G	F	P	H	-	-	C	A
80	J	H	N	G	C	D	-	-	C	A
81	J	N	O	H	F	E	B		D	A
82	H	J	A	Q	O	P			D	A
83	J	N	G	Q	E	A	I		D	A
84	H	Q	G	A	L/M	E	-	-	D	A
85	H	J	P	F	G	E			B	A
86	H	J	O	I	E	H	I		C	B
87	J	N	O	H	P	Q			C	A
88	G	H	N	J	L/M	G	-	-	D	A
89	H	J	P	A	N	E	G		D	A
90	H	J	I	N	C	Q	O		C	A
91	N	H	H	-	-	Q	I		D	A
92	H	G	N	J	A	H	D	K	D	A
93	H	J	N	G	Q	I	A		D	A
94	N	J	H	I	O	D			D	A
95	H	N	O	P	C	A			D	A

III.	7.			8 A.				8 B.			
NO.	a.	b.	c.	a.	b.	c.	No	a.	b.	c.	d.
AT											
46	-	-	-	√				4	5	14	14
47	H	J	L/M	√				9	10	1	20
48	A	L	F		√			2	12	—	
49	L	H	N	√				17	10	9	—
50	H	Q	M/L	√				8	9	5	1
51	H	S	A	√				5	5	3	3
52	G	F	C	√				9	14	9	16
53	N	A	M/L	√				9	4	4	7
54	G	M	Q	√				2	9	4	4
55	E	S	S		√			12	10	4	—
56	Q	B	N		√			9	2	22	—
57	P	J	O			√		—			
58	H	J	I		√			9	4	22	18
59	Q	J	H	√				4	9	—	
60	M	H	S		√			2	9	6	12
61	L	S	-	√				14	14	—	
62	N	S	-		√			11	9	11	4
63	B	C	-		√			4	—		
64	C	G	N		√			16	21	2	7
65	J	D	O	√				7	3	—	
66	J	A	S	√				9	9	9	7
67	P	J	G		√			4	—		
68	M	H	S	√				4	14	16	2
69	M	H	G	√				3	7	3	10
70	—			√				2	4	11	—
71	—				√			15	9	—	
72	S	I	O	√				9	4	20	3
73	H	G	S	√				3	9	12	7
74	N	H	—	√				12	14	3	—
75	Q	S	N	√				9	3	4	—
76	R	S	—			√		—			
77	H	Q	J			√		4	13	2	10
78	S	H	G		√			1	—		
79	S	N	F			√		10	9	—	
80	G	A	J		√			15	4	4	14
81	H	J	S	√				12	4	10	—
82	J	N	O			√		8	1	10	17
83	J	N	H			√		4	4	4	—
84	H	Q	S	√				4	4	4	—
85	H	J	G				√	—	—	—	—
86	I	P	S				√	—	—	—	—
87	J	N	H		√			17	2	—	
88	S	P	G	√				2	13	—	
89	H	H	N	√				2	14	7	7
90	H	I	N	√				12	4	9	2
91	A	S	H	√				2	12	—	
92	G	S	H		√			2	13	14	12
93	H	G	S	√				4	9	—	
94	H	N	O		√			4	1	6	—
95	N	H	-		√			—	—	—	—

IV.	9.			10.		
NO.	a.	b.	c.	a.	b.	c.
AT						
46	2	27	10	-	-	-
47	2	15	13	-	-	-
48	2	100	2	66	-	-
49	66	2	-	66	65	-
50	66	65	10	-	-	-
51	66	101	23	-	-	-
52	13	15	101	66	-	-
53	66	66	12	-	-	-
54	10	15	16	-	-	-
55	2	2	2	-	-	-
56	66	24	2	24	103	-
57	24	41	102	10	66	-
58	21	5	-	73	10	66
59	93	10	13	-	-	-
60	2	2	2	16	10	-
61	19	16	90	-	-	-
62	2	2	2	-	-	-
63	2	2	2	66	-	-
64	10	24	12	-	-	-
65	3	41	15	-	-	-
66	66	90	15	-	-	-
67	15	-	-	103	-	-
68	2	104	-	12	-	-
69	41	12	13	-	-	-
70	2	2	-	-	-	-
71	41	15	66	-	-	-
72	22	12	-	103	66	-
73	37	3	66	-	-	-
74	2	2	-	-	-	-
75	2	7	2	-	-	-
76	-	-	-	-	-	-
77	16	12	2	-	-	-
78	66	10	2	-	-	-
79	2	13	-	-	-	-
80	2	2	2	-	-	-
81	2	23	16	—	—	—
82	10	41	13	—	—	—
83	—	—	—	—	—	—
84	2	40	—	—	—	—
85	2	40	—	2	—	—
86	12	13	—	—	—	—
87	66	41	10	66	—	—
88	2	2	2	—	—	—
89	10	12	15	—	—	—
90	40	-4	—	3	26	—
91	2	—	—	98	—	—
92	66	98	105	66	34	—
93	2	2	2	—	—	—
94	2	2	—	—	—	—
95	-	—	—	—	—	—

I.						1.				2.
NO.	Age	Gender	Race	State	Occupation	a.	b.	c.	NO	
AT										
96	2	M	4	10	17				√	12
97	3	F	4	10	17		√			12
98	1	F	3	10	17	√				4
99	2	F	4	10	17	√				—
100	1	M	4	10	9		√			14
101	1	F	4	10	17	√				12
102	3	F	4	10	9	√				12
103	4	F	4	10	4	√				12
104	3	F	3	10	9	√				-
105	3	F	4	10	9	√				12
106	2	M	3	10	9	√				12
107	1	M	3	10	20		√			3
108	1	F	3	25	8			√		4
109	3	F	4	9	11		√			12
110	4	F	4	46	9		√			12
111	4	F	4	46	4		√			12
112	3	F	3	51	10			√		12
113	1	M	1	51	12	√				12
114	4	F	3	46	12	√				12
115	2	F	3	20	6			√		13
116	1	F	4	10	8			√		13
117	2	F	—	10	9	√				12
118	2	M	4	10	4	√				0
119	2	F	4	10	4		√			12
120	2	F	4	9	4	√				—
121	—	—	—	10	—	√				12
122	2	F	4	10	9	√				12
123	4	F	4	10	8	√				12
124	3	F	4	10	9	√				13
125	4	F	4	10	8	√				12
126	2	F	4	10	9			√		13
127	5	M	4	10	7	√				12
128	4	M	4	10	11			√		12
129	2	F	4	46	9	√				4
130	1	M	4	22	23		√			10
131	2	F	3	22	6	√				12
132	2	F	4	22	14		√			12
133	2	M	4	22	15		√			12
134	2	F	4	22	4	√				11
135	1	M	3	22	12		√			12
136	3	M	3	22	-		√			-
137	3	M	3	22	12		√			13
138	3	M	3	22	9	√				2
139	3	F	4	22	4			√		-
140	2	M	2	42	-	√				12
141	4	M	2	42	21			√		11

II	3					4			5	6
NO.	1.	2.	3.	4.	5.	a.	b.	c.		
AT										
96	J	Q	G	F	M	Q	E		C	A
97	H	C	J	N	O	A	G		C	A
98	H	B	E	J	O	E			C	A
99	H	L	M	G	J	K			C	B
100	H	G	B	J	C	D	N		C	B
101	H	J	I	A	L	E			C	A
102	H	J	G	Q	N	G	D		D	A
103	G	H	P	J	F	D			D	A
104	H	J	N	H	-	G	E		C	A
105	H	J	C	E	G	R			B	A
106	H	J	N	G	-	G	Q		C	A
107	J	O	H	G	E	A			D	A
108	H	J	A	B	O	A			D	A
109	H	J	O	E	G	G	K		D	A
110	J	N	E	F	G	I			D	A
111	J	H	N	O	L	G			B	A
112	H	R	J	C	D	H	N		D	A
113	H	J	G	N	R	A	G		D	A
114	H	J	I	G	A	D			D	A
115	H	J	G	F	A	G			C	A
116	H	J	A	N	D	G			D	A
117	J	O	E	H	Q	G			C	A
118	H	J	G	O	L/M	G	G		C	A
119	H	J	N	O	G	Q	A		D	A
120	H	J	E	L	M	G			D	B
121	H	J	O	Q	C	N	G	B	C	A
122	H	J	G	N	O	O	G		D	A
123	H	N	O	Q	L	C	D		D	A
124	N	J	M	D	O	G	C	F	B	B
125	H	O	J	N	L	E			D	A
126	H	J	N	Q	P	E			B	C
127	H	J	O	N	G	B			D	A
128	J	H	N	O	P	B			B	A
129	H	G	A	Q	N	B	D	G	C	A
130	H	J	N	F	G	B			D	A
131	H	J	G	P	F	B			C	A
132	H	J	G	N	M	A			C	B
133	J	O	G	E	N	A			D	A
134	H	P	F	J	A	B			D	A
135	A	E	H	N	J	A			C	A
136	J	H	O	P	G	B			C	A
137	A	N	O	R	C	B			C	A
138	J	H	N	P	G	C			C	A
139	J	H	N	O	E	B			D	A
140	J	N	H	P	O	B			D	A
141	O	M	H	D	G	C			C	C

III.	7.			8 A.				8 B.			
NO.	a.	b.	c.	a.	b.	c.	No	a.	b.	c.	d.
AT											
96	J	Q	R	√				10	9	2	—
97	S	H	-		√			9	2	—	—
98	J	P	H	√				2	9	14	16
99	N	M	G	√				18	5	3	10
100	P	S	N				√	—	—	—	—
101	S	S	M	√				9	2	10	—
102	H	G	E	√				4	8	1	—
103	J	S	H		√			—	—	—	—
104	S	P	H				√	—	—	—	—
105	S	H	O		√			2	8	14	2
106	S	P	J				√	—	—	—	—
107	J	O	P			√		4	9	—	—
108	S	N	H		√			4	4	2	4
109	H	E	O		√			2	4	5	4
110	J	G	Q	√				2	15	12	12
111	J	H	P			√		4	2	—	—
112	S	H	C	√				14	2	14	—
113	S	S	R		√			9	12	—	—
114	Q	G	G	√				9	15	14	—
115	H	J	G				√	—	—	—	—
116	N	H	S		√			9	4	4	—
117	J	O	H				√	—	—	—	—
118	H	J	O	√				15	9	10	—
119	H	J	N				√	—	—	—	—
120	S	—	—	√				4	2	—	—
121	S	S	Q	√				10	4	—	—
122	E	S	P		√			9	12	4	3
123	S	M	N	√				5	4	7	18
124	H	D	R		√			13	3	4	9
125	Q	L	S	√				5	4	12	2
126	—	—	—			√		2	10	—	—
127	S	S	S		√			9	3	—	—
128	J	H	—				√	—	—	—	—
129	H	G	G		√			9	4	10	4
130	H	J	G			√		4	1	—	—
131	H	P	-		√			2	-	16	2
132	M	M	M		√			2	9	-	-
133	J	H	-			√		9	9	9	-
134	S	J	H	√				9	2	-	-
135	S	H	J			√		-	-	-	-
136	J	-	-		√			-	-	-	-
137	N	R	G					-	-	-	-
138	H	H	N		√			-	2	5	9
139	S	J	S			√		-	-	-	-
140	J	N	O		√			-	-	-	-
141	M	O	N			√		5	-	-	-

IV.	9.			10.		
NO.	a.	b.	c.	a.	b.	c.
AT						
96	3	12	66	—	—	—
97	42	12	—	—	—	—
98	12	98	66	10	—	—
99	2	104	—	97	—	—
100	22	34	66	66	—	—
101	10	13	2	3	—	—
102	2	66	15	—	—	—
103	97	37	—	—	—	—
104	—	—	—	—	—	—
105	2	12	—	12	—	—
106	68	68	—	—	—	—
107	—	—	—	—	—	—
108	2	18	2	100	—	—
109	2	2	2	2	2	—
110	97	15	66	90	15	—
111	2	—	—	—	—	—
112	13	12	111	—	—	—
113	10	27	22	—	—	—
114	2	13	2	2	—	—
115	—	—	—	—	—	—
116	40	4	—	—	—	—
117	—	—	—	—	—	—
118	2	2	2	10	—	—
119	2	26	2	—	—	—
120	66	90	—	—	—	—
121	2	10	—	—	—	—
122	66	104	2	—	—	—
123	15	7	33	106	—	—
124	41	97	100	112	41	22
125	14	2	—	14	7	111
126	—	—	—	—	—	—
127	—	—	—	—	—	—
128	—	—	—	—	—	—
129	2	2	66	—	—	—
130	2	22	—	—	—	—
131	—	—	—	—	—	—
132	70	2	—	40	70	—
133	2	2	2	—	—	—
134	16	10	27	—	—	—
135	—	—	—	—	—	—
136	—	—	—	—	—	—
137	—	—	—	—	—	—
138	—	—	—	—	—	—
139	4	—	—	—	—	—
140	14	10	2	14	10	2
141	—	—	—	—	—	—

BDR

I NO.	Age	Gender	Race	State	Occupation	1.a.	1.b.	1.c.	NO	2.
1	5	M	4	6	18		√			0
2	4	M	4	6	9		√			12
3	4	M	4	6	3	√				12
4	3	F	4	6	6				√	9
5	5	M	4	6	3	√				12
6	5	M	4	6	3	√				12
7	4	M	4	6	5				√	12
8	6	M	4	6	3	√				13
9	4	M	4	6	19	√				-
10	-	M	4	6	5	√				-

II.	3.					4.			5.	6.
NO.	1.	2.	3.	4.	5.	a.	b.	c.		
1	J	H	G	E	L	K	C	-	D	A
2	H	F	N	G	J	B	G	-	C	A
3	N	0	H	G	C	B	K	-	D	A
4	H	J	F	E	-	M	-	-	C	C
5	G	J	F	M	Q	C	-	-	D	A
6	H	J	N	P	A	B	-	-	C	A
7	H	S	J	G	F	E	-	-	D	A
8	B	J	H	N	Q	-	-	-	D	A
9	H	J	N	G	M	E	-	-	D	A
10	-	-	-	-	-	F	-	-	D	A

III.	7.			8 A.				8 B.			
NO.	a.	b.	c.	a.	b.	c.	No	a.	b.	c.	d.
1	N	G	L	√				18	6		
2	N	P	G				√	—			
3	N	Q	O				√	—			
4	-	-	-				√	—			
5	G	F	J	√				5	5	4	
6	H	P	A		√			10	18		
7	H	J	M	√				9	20	4	9
8	N	S	J				√	—			
9	N	J	H	√				18	4	2	4
10	L	M	Q	√				—			

IV.	9.			10.		
NO.	a.	b.	c.	a.	b.	c.
1	41	14	37	—	—	—
2	120	22	—	—	—	—
3	12	66	2	—	—	—
4	—	—	—	—	—	—
5	22	2	13	—	—	—
6	10	18	—	97	40	—
7	22	1	—	22	95	—
8	2	—	—	—	—	—
9	12	15	13	15	2	—
10	—	—	—	40	—	—

I.						1.				2.
NO.	Age	Gender	Race	State	Occupation	a.	b.	c.	NO	
BLN										
1	4	F	4	33	7	√				8
2	4	F	4	33	7	√				12
3	1	F	4	33	7		√			13
4	4	F	4	33	7		√			4
5	1	F	4	33	7	√				0
6	1	F	4	33	6		√			12
7	1	F	4	33	7	√				13
8	4	F	4	33	19		√			12
9	2	F	4	33	19	√				12
10	3	M	4	33	19		√			12
11	3	F	4	33	6		√			12
12	4	F	4	33	19		√			12
13	3	F	4	33	19		√			12
14	3	F	4	33	14		√			7
15	4	M	4	33	15			√		1
16	4	M	4	33	20		√			8
17	4	M	4	33	21	√				4
18	5	M	4	33	3				√	12
19	3	M	4	33	7	√				-
20	4	M	4	33	22	√				13
21	2	M	4	33	7	√				12
22	4	M	4	33	8		√			12
23	5	M	4	33	3	√				8
24	2	F	4	33	25		√			4
25	1	F	4	33	1	√				12
26	5	F	4	33	23	√				12
27	4	F	4	33	3	√				12
28	4	M	4	10	10				√	12
29	2	F	4	33	6	√				12
30	2	F	4	33	8		√			12
31	3	F	4	33	8		√			12
32	4	M	4	33	8	√				12
33	5	F	4	33	7		√			12
34	5	M	4	33	3	√				12
35	5	M	4	33	7		√			12
36	1	F	4	33	24		√			13
37	5	M	4	33	3		√			4
38	4	F	4	33	7	√				12
39	4	F	4	33	7	√				12
40	2	F	4	33	8		√			8

II.	3.					4.			5.	6.
NO.	1.	2.	3.	4.	5.	a.	b.	c.		
BLN										
1	H	J	N	E	G	B			D	A
2	H	J	G	N	E	G	B		C	A
3	H	J	G	N	E	G	F		C	A
4	H	J	G	N	F	I			C	A
5	H	J	N	C	E	F	A		C	A
6	H	J	N	O	C	B	J		C	A
7	H	J	A	N	D	B			C	A
8	H	J	G	G	B	B			D	A
9	H	J	N	J	B	D			D	A
10	H	O	G	N	C	-			D	B
11	H	J	O	N	B	B	G		C	C
12	H	J	G	N	E	F			D	A
13	H	J	A	F	G	G			D	A
14	H	A	Q	J	F	C			C	A
15	H	J	N	E	O	N	H		D	A
16	H	J	N	E	C	J			C	A
17	Q	J	G	-	-	D			D	A
18	P	A	H	Q	N	B			D	A
19	H	J	N	P	G	G	D		D	A
20	Q	H	J	A	P	F			D	A
21	H	J	G	Q	N	N			D	A
22	H	J	N	Q	P	F			D	A
23	H	N	E	J	D	B	D		D	B
24	N	S	G	J	D	N			B	A
25	H	A	J	G	N	F			C	B
26	H	F	G	J	E	F	D		C	A
27	Q	G	L	J	N	J			D	A
28	O	J	H	Q	C	D			C	B
29	H	J	G	N	E	D	B		C	A
30	H	J	G	N	C	D			C	A
31	C	H	J	O	N	E			C	B
32	H	J	N	G	Q	A	G		D	A
33	E	H	J	M	N	G			D	A
34	H	J	N	Q	L	E			B	B
35	H	E	L	Q	O	G			D	A
36	H	J	G	N	P	A			C	B
37	H	J	Q	G	E	K			B	B
38	H	E	J	G	N	J	F		D	A
39	H	J	O	P	N	D	L		D	A
40	H	Q	J	G	F	D	L		D	A

III.	7.			8 A.				8 B.			
NO.	a.	b.	c.	a.	b.	c.	No	a.	b.	c.	d.
BLN											
1	H	J		√				12	2	4	
2	H	J	G	√				4	18	5	9
3	Q	G			√			1	3		
4	E	H	J		√			9	13	12	
5	S	S	S	√				8	9	11	2
6	H	N	J		√			2	14	4	1
7	H	I	J		√			9	19	4	4
8	H	J	D		√			1			
9	H	J	R		√			9	14	2	16
10	G	F	N	√				9	6	20	
11	R	J	H		√			-	-		
12	Q	L	G		√			18	8	10	
13	H	J	Q		√			9	5		
14	E	S	S		√			2	12	6	
15	H	F	G		√			10	4	4	5
16	H	N	J			√		3	-		
17	S	S	N	√				10	2		
18	P	S	G		√			2	2		
19	Q	P	J	√				10	10		
20	H	J	N	√				4	3	3	
21	P	S	G				√	-			
22	S	Q	G			√		-			
23	N	M	H				√	-			
24	M	H	E	√				-			
25	S	H	J	√				-			
26	H	F	G	√				10	5	9	
27	H	J	I	√				13	4	14	
28	Q	P	G			√		11	9	14	
29	H	J	R		√			4	4		
30	N	G	J		√			2	9		
31	H	B	J		√			2	9		
32	Q	N	M	√				-			
33	L	G	N	√				12	16	9	
34	H	Q	N	√				14	14	2	1
35	G	H	N		√			4	21	9	2
36	E	H	M		√			2	20	4	18
37	H	-	-	√				2	15	21	
38	H	E	J	√				10	9	5	
39	H	Q	J				√	-			
40	H	Q	J	√				2	9		

IV.	9.			10.		
NO.	a.	b.	c.	a.	b.	c.
BLN						
1	1	2	2	1	—	—
2	2	3	4	3	6	5
3	2	3	10	—	—	—
4	9	2	11	—	—	—
5	2	2	2	—	—	—
6	12	13	7	—	—	—
7	14	15	12	—	—	—
8	2	2	2	—	—	—
9	2	2	6	—	—	—
10	2	3	8	—	—	—
11	14	16	10	14	—	—
12	14	14	2	14	—	—
13	2	2	7	2	111	22
14	2	18	17	2	2	107
15	2	19	20	19	—	—
16	2	2	2	—	—	—
17	14	10	12	—	—	—
18	2	2	22	2	—	—
19	10	21	14	15	34	—
20	4	2	2	—	—	—
21	2	2	22	22	—	—
22	—	—	—	—	—	—
23	14	14	23	—	—	—
24	—	—	—	—	—	—
25	14	24	25	66	25	—
26	2	26	2	97	37	—
27	14	24	14	66	—	—
28	2	2	—	104	2	—
29	2	4	4	37	13	—
30	3	25	12	6	—	—
31	14	12	16	—	—	—
32	4	4	2	13	34	65
33	24	28	27	15	—	—
34	14	12	16	66	—	—
35	24	14	29	—	—	—
36	16	22	30	—	—	—
37	2	2	24	34	—	—
38	22	2	2	—	—	—
39	2	2	31	2	3	26
40	32	2	23	—	—	—

I.						1.				2.
NO.	Age	Gender	Race	State	Occupation	a.	b.	c.	NO	
CL										
1	1	F	4	35	7	√				12
2	4	M	3	35	9		√			–
3	6	F	4	35	9	√				12
4	3	M	4	35	9	√				12
5	6	F	–	35	–		√			12
6	4	F	3	35	11		√			–
7	4	F	4	35	3	√				12
8	3	M	4	35	22		√			5
9	2	F	4	35	24	√				12
10	3	F	4	–	24	√				–
11	–	–	4	35	12		√			12
12	3	F	3	35	12	√				12
13	5	F	–	35	7			√		12
14	–	F	3	–	–	√				–
15	4	F	4	35	7		√			12
16	4	F	4	35	24		√			12
17	6	F	–	–	3	√				12
18	2	F	4	35	12	√				12
19	4	M	4	35	11		√			11
20	2	F	3	35	9	√				–
21	3	F	4	35	7	√				11
22	4	M	4	35	15		√			12
23	1	F	4	13	2	√				9
24	1	M	4	13	9		√			8
25	1	M	4	52	–		√			–
26	1	M	4	52	–			√		–
27	3	F	4	25	23			√		12
28	3	F	4	13	7		√			12
29	3	M	4	39	10		√			–
30	–	F	4	39	–		√			–
31	1	F	4	39	1		√			12
32	2	F	4	39	10			√		8
33	1	F	4	39	5		√			12
34	1	M	4	39	12	√				13
35	1	M	4	39	1		√			12
36	1	F	–	39	–		√			12
37	1	M	4	39	–		√			12
38	3	F	4	39	11	√				4
39	1	F	4	23	7	√				12
40	1	M	4	39	10		√			12

I.						1.				2.
NO.	Age	Gender	Race	State	Occupation	a.	b.	c.	NO	
CL										
41	3	F	4	13	10		√			12
42	1	M	4	13	14		√			10
43	1	M	4	13	1		√			5
44	—	—			—		√			10
45	1	M	4	13	1	√				13
46	1	F	4	13	1	√				12
47	1	M	4	13	8	√				12
48	1	M	3	13	6	√				12
49	3	F	4	13	1			√		13
50	1	M	2	13	9	√				17
51	1	F	4	13	6	√				13
52	2	M	4	13	9		√			0
53	1	M	—	14	—	√				13
54	1	F	4	14	1		√			13
55	1	M	4	13	1	√				13
56	1	M	4	5	1		√			8
57	1	M	4	43	1	√				13
58	2	M	3	6	23		√			12
59	1	M	4	13	—	√				12
60	1	M	4	13	7	√				3
61	1	F	3	—	10		√			9
62	3	F	4	14	14	√				12
63	1	F	3	13	6			√		12
64	2	M	4	13	15		√			12
65	1	F	4	13	1	√				11
66	1	F	4	13	6				√	11
67	1	F	4	13	1				√	11
68	1	F	2	13	—		√			12
69	4	F	5	13	7	√				0
70	1	F	5	49	8		√			—
71	2	F	2	13	1		√			8
72	2	F	4	52	6		√			—
73	1	M	4	5	9		√			12
74	1	F	4	13	23	√				12
75	1	M	2	13	11		√			12
76	1	F	3	13	5			√		9
77	2	F	1	14	23		√			12
78	4	M	4	5	—		√			12
79	1	M	4	13	23		√			4
80	1	M	4	13	2	√				12

II.	3.					4.			5.	6.
NO.	1.	2.	3.	4.	5.	a.	b.	c.		
CL										
1	H	J	N	G	F	A	E		C	A
2	H	J	Q	O	P	—			C	A
3	H	J	G	F	I	A			B	A
4	H	J	G	—	—	H			C	A
5	H	J	A	B	D	E			C	A
6	B	A	J	O	P	A			C	B
7	H	J	A	M	Q	A	D		D	A
8	F	G	J	N	E	A	F		D	A
9	H	J	G	N	G	B			C	A
10	J	H	G	N	M	B			B	A
11	K	P	D	B	F	G			B	A
12	J	N	H	R	I	E			C	A
13	H	J	M	Q	A	G			D	A
14	H	G	A	J	—	D	E	G	C	A
15	H	T	G	N	L	G			B	B
16	J	A	Q	F	N	—			C	A
17	H	J	A	O	M	A			D	A
18	J	N	F	H	A	I			B	A
19	B	H	J	O	Q	G			C	B
20	H	J	N	D	—	—			B	A
21	Q	J	N	M	L	D			D	B
22	O	J	K	Q	N	B			B	A
23	H	O	J	E	F	G			C	A
24	J	N	M	A	C	G			C	A
25	E	M	L	O	Q	C			C	B
26	H	J	O	C	F	A			B	B
27	H	D	J	L	Q	J	N		C	A
28	H	J	E	G	M	G			D	B
29	H	J	N	C	G	A			D	A
30	H	J	G	A	Q	E			C	A
31	H	Q	L	M	F	G			C	A
32	J	H	M	G	N	G			C	A
33	E	G	F	M	Q	Q			C	A
34	H	E	Q	M	L	G			B	A
35	H	J	N	L/M	C	D			C	A
36	H	O	G	N	E	O			C	A
37	N	J	G	A	Q	Q			B	A
38	J	A	E	G	O	O			C	A
39	H	N	G	M	E	F			C	A
40	J	N	P	E	M	A			D	A

II.	3.					4.			5.	6.
NO.	1.	2.	3.	4.	5.	a.	b.	c.		
CL										
41	A	Q	J	C	N	B			C	A
42	C	G	Q	J	M	B			B	A
43	G	J	M	N	Q	E			A	C
44	J	A	N	Q	H	N			A	A
45	B	H	J	F	M	G			B	B
46	H	G	M	Q	E	E			C	A
47	H	A	J	O	P	N	E		C	A
48	A	Q	H	J	M	B			C	A
49	H	M	Q	C	J	D			D	A
50	S	A	N	Q	J	B	G		C	A
51	H	E/G	Q	M/L	F	I			C	A
52	H	N	I	J	Q	J			D	A
53	N	J	Q	A	M	—			C	A
54	H	Q	M	G	A	D	B		B	A
55	J	H	A	Q	M	J			C	A
56	H	G	J	N	L	E			C	A
57	G	N	J	M	L	I			B	A
58	H	J	O	P	G	J			C	A
59	H	J	M	N	Q	I			C	A
60	H	L	J	Q	G	G			D	A
61	J	—				D	B		B	A
62	G	J	N	M	S	F			C	A
63	L	J	H	Q	D	B			D	B
64	H	A	J	N	G	D	F		C	A
65	J	E	N	Q	F	F			A	A
66	J	G	E	N	A	E			A	B
67	J	H	Q	R	G	A			A	B
68	C	G	G	H	J	B			B	A
69	—					B			D	A
70	J	H	A	L	N	G			C	A
71	H	N	O	G	A	—			B	A
72	H	J	B	N	Q	G			D	B
73	O	J	G	F	M	B			C	B
74	A	M	H	G	J	H	K		B	A
75	J	N	L	H	O	—			C	A
76	M	H	N	C	J	F	G		D	B
77	J	H	O	P	R	A			C	A
78	H	J	G	O	Q	B			D	B
79	H	J	O	E	M	G			C	A
80	H	G	J	N	M	D			C	A

III.	7.			8 A.				8 B.			
NO.	a.	b.	c.	a.	b.	c.	No	a.	b.	c.	d.
CL											
1	S	J	H	√				9	4	2	—
2	D	J	Q		√			—			
3	H	J	M	√				12	12	9	—
4	H	J	I	√				12	18	12	—
5	N	E	J		√			12	—		
6	O	—	—			√		—			
7	N	J	I	√				9	2	4	5
8	G	J	N		√			9	5	—	
9	M	L	E	√				10	—		
10	H	J	S		√			2	4	—	
11	S	—	—				√	—			
12	O	J	H		√			3	2	—	
13	H	G	Q	√				10	2	9	—
14	—	—	—		√			—			
15	R	O	H	√				—			
16	I	J	O				√	—			
17	H	F	—		√			4	2	—	
18	J	G	B	√				18	—		
19	—	—	—				√	—			
20	R	M	D		√			—			
21	Q	J	G	√				9	3	—	
22	K	O	—		√			—			
23	I	H	O	√				2	—		
24	J	N	M	√				12	10	9	13
25	J	Q	H		√			—			
26	J	H	F			√		—			
27	S	H	D	√				4	2	1	4
28	H	Q	E	√				9	14	4	—
29	H	J	C		√			—			
30	H	G	A		√			4	4	—	
31	S	L	Q	√				4	2	10	4
32	A	S	M			√		4	4	—	
33	G	Q	L	√				9	10	—	
34	H	C	Q	√				8	4	—	
35	H	Q	G	√				9	—		
36	Q	E	P	√				9	14	17	2
37	N	F	G		√			4	—		
38	Q	J	G			√		3	12	4	—
39	D	S	S	√				4	—		
40	—	—	—	√				—			

III.	7.			8 A.				8 B.			
NO.	a.	b.	c.	a.	b.	c.	No	a.	b.	c.	d.
CL											
41	A	—			√			4	—		
42	G	J	—		√			6	6	12	—
43	G	M	N				√	—			
44	J	N	G				√	—			
45	H	M	N		√			14	2	2	—
46	H	G	M	√				20	12	8	—
47	S	—			√			2	—		
48	M	S	S	√				4	8	12	12
49	H	Q	L	√				12			
50	S	N	M	√				11	18	—	
51	E	G	Q	√				4	12	4	4
52	H	Q	S	√				2	10	2	4
53	—					√		—			
54	H	M	—	√				9	6	12	4
55	O	J	—	√				4	12	10	2
56	G	Q	M	√				4	4	17	—
57	S	S	M	√				4	8	11	4
58	O	H	J		√			12	—		
59	H	Q	M	√				10	—		
60	Q	L	S	√				12	2	4	—
61	H	—		√				5	2	4	—
62	M	G	N	√				11	2	4	—
63	—				√			—			
64	N	G	—				√	—			
65	S	E	S		√			4	—		
66	—						√	—			
67	—				√			9	—		
68	—						√	—			
69	A	D	E	√				4	5	4	10
70	N	G	E	√				5	4	17	—
71	—				√			—			
72	H	G	R		√			—			
73	S	S	S		√			4	12	20	—
74	M	H	I	√				2	4	4	10
75	S	—		√				4	4	10	—
76	M	L	G	√				9	—		
77	E	H	O				√	—			
78	G	Q	P	√				18	—		
79	H	J	F		√			4	—		
80	L	S	G	√				10	8	2	4

IV.	9.			10.		
NO.	a.	b.	c.	a.	b.	c.
CL						
1	24	10	—	—	—	—
2	103	12	15	—	—	—
3	12	13	101	37	111	—
4	2	2	—	41	12	—
5	66	12	—	—	—	—
6	—	—	—	12	—	—
7	28	2	22	41	—	—
8	12	3	16	12	—	—
9	68	2	66	68	—	—
10	—	—	—	—	—	—
11	—	—	—	—	—	—
12	150	16	145	—	—	—
13	23	41	3	—	—	—
14	16	144	—	—	—	—
15	—	—	—	—	—	—
16	—	—	—	—	—	—
17	2	2	—	—	—	—
18	2	105	22	—	—	—
19	—	—	—	—	—	—
20	—	—	—	—	—	—
21	97	13	—	—	—	—
22	—	—	—	—	—	—
23	12	66	27	41	—	—
24	2	2	—	—	—	—
25	66	16	73	66	—	—
26	66	12	73	—	—	—
27	2	15	—	40	—	—
28	145	66	12	—	—	—
29	12	22	—	—	—	—
30	—	—	—	—	—	—
31	24	10	31	66	2	—
32	22	28	2	12	15	—
33	2	66	14	—	—	—
34	13	40	2	—	—	—
35	—	—	—	15	—	—
36	15	12	66	—	—	—
37	2	2	2	66	—	—
38	17	2	2	97	—	—
39	4	—	—	23	7	7
40	12	13	151	—	—	—

IV.	9.			10.		
NO.	a.	b.	c.	a.	b.	c.
CL						
41	2	—	—	—	—	—
42	2	41	27	—	—	—
43	13	12	65	—	—	—
44	—	—	—	—	—	—
45	2	2	2	—	—	—
46	40	22	41	144	—	—
47	29	29	—	66	—	—
48	17	22	40	40	66	—
49	40	—	—	40	—	—
50	2	144	73	13	155	150
51	66	2	82	—	—	—
52	2	2	—	—	—	—
53	—	—	—	—	—	—
54	2	2	—	12	—	—
55	—	—	—	—	—	—
56	2	2	2	2	—	—
57	2	2	22	40	—	—
58	2	—	—	—	—	—
59	73	2	2	66	—	—
60	145	12	66	145	—	—
61	16	13	12	—	—	—
62	13	12	15	13	—	—
63	—	—	—	—	—	—
64	2	22	—	15	27	—
65	13	12	73	—	—	—
66	28	2	22	—	—	—
67	12	13	—	12	22	—
68	—	—	—	—	—	—
69	2	21	14	100	—	—
70	2	21	—	—	—	—
71	—	—	—	—	—	—
72	22	40	—	—	—	—
73	12	66	—	66	—	—
74	144	4	—	40	—	—
75	2	29	—	12	—	—
76	12	24	—	12	12	—
77	—	—	—	—	—	—
78	—	—	—	—	—	—
79	—	—	—	—	—	—
80	10	16	10	10	98	41

I.						1.				2.
NO.	Age	Gender	Race	State	Occupation	a.	b.	c.	NO	
LR										
1	3	M	4	4	15		√			12
2	2	F	4	4	15	√				12
3	1	F	4	4	8		√			12
4	5	M	4	4	3	√				12
5	6	M	4	43	7	√				—
6	4	M	4	4	10			√		12
7	7	F	4	4	2	√				12
8	2	F	4	4	8	√				12
9	5	F	4	43	3	√				
10	1	F	4	4	2		√			12
11	4	F	4	4	8		√			9
12	5	M	4	4	3		√			16
13	3	F	4	4	7	√				12
14	2	F	4	4	8		√			12
15	2	F	4	4	24		√			12
16	1	F	4	18	1	√				3
17	1	F	4	18	1		√			10
18	1	F	4	18	1			√		-
19	1	F	3	18	1		√			6
20	1	F	4	18	1	√				0
21	1	F	4	18	1		√			0
22	1	F	3	4	1		√			12

II.	3.					4.			5.	6.
NO.	1.	2.	3.	4.	5.	a.	b.	c.		
LR										
1	H	J	O	I	B	S	—		D	A
2	H	J	L	D	O	G	—		D	A
3	D	A	H	G	J	G	—		B	A
4	H	G	O	J	N	G	—		B	A
5	H	J	N	C	A	G	—		C	A
6	H	J	G	L	N	O	A		D	A
7	H	J	E	G	O	G	—		D	A
8	H	J	N	G	L	B	—		C	B
9	H	J	M	O	E	N	—		B	A
10	H	J	N	A	G	D	—		C	A
11	J	N	L	H	F	G	—		D	A
12	H	J	N	C	—	G	—		C	A
13	H	J	Q	G	Q	G	—		C	A
14	H	N	O	J	G	B	—		C	A
15	H	M	I	N	Q	D	B		D	A
16	H	G	A	L	M	B	A		C	A
17	A	M	C	L	F	B	-		C	C
18	J	H	O	L	F	B	A		B	B
19	H	A	I	J	O	B	-		B	B
20	H	J	N	G	O	C	-		B	B
21	H	O	J	A	I	B	C		B	A
22	H	J	N	G	C	B	-		B	A

III.	7.			8 A.				8 B.			
NO.	a.	b.	c.	a.	b.	c.	No	a.	b.	c.	d.
LR											
1	H	J	O		√			18	—	—	—
2	H	J	O		√			2	10	—	—
3	J	M	—	√				10	2	—	—
4	H	G	J	√				10	12	12	4
5	—	—	—		√			12	3	—	—
6	L	S	S	√				4	7	10	—
7	J	H	D	√				5	10	—	—
8	H	J	L		√			2	9	1	10
9	M	H	J	√				10	1	1	10
10	—	—	—		√			9	—	—	—
11	S	S	H	√				1	10	2	13
12	J	H	S				√	—	—	—	—
13	H	S	L	√				2	7	8	4
14	N	J	—			√		4	—	—	—
15	M	H	M	√				14	9	10	10
16	M	G	N	•				4	2	-	-
17	M	G	A	•				4	2	10	-
18	H	S	O		√			9	3	2	-
19	H	J	O		√			2	3	12	-
20	H	J	G		√			5	2	3	-
21	I	H	-		√			15	4	-	-
22	H	J	O		√			9	2	13	-

IV.	9.			10.		
NO.	a.	b.	c.	a.	b.	c.
LR						
1	2	2	2	—	—	—
2	2	2	2	—	—	—
3	97	13	15	97	41	—
4	12	104	140	13	66	12
5	6	—	—	95	34	—
6	4	10	40	—	—	—
7	66	2	—	—	—	—
8	90	95	12	141	111	66
9	6	40	104	97	—	—
10	2	—	—	37	—	—
11	14	2	6	66	111	6
12	—	—	—	—	—	—
13	2	90	—	42	—	—
14	—	—	—	—	—	—
15	37	24	2	—	—	—
16	2	40	-	40	-	-
17	1	12	-	40	-	-
18	10	12	-	10	-	-
19	4	13	-	6	-	-
20	12	65	-	-	-	-
21	65	4	-	-	-	-
22	65	12	-	-	-	-

I.						1.				2.
NO.	Age	Gender	Race	State	Occupation	a.	b.	c.	NO	
SD										
1	1	F	4	5	10	√				13
2	1	F	4	5	14		√			13
3	2	M	5	5	15	√				3
4	1	F	1	52	1	√				-
5	4	F	1	52	7	√				10
6	3	M	4	5	10	√				2
7	1	M	4	5	16	√				12
8	2	M	3	5	1			√		3
9	4	F	4	46	4	√				12
10	3	F	4	5	7	√				13
11	2	F	4	46	17	√				13
12	2	F	3	20	17			√		12
13	2	F	4	5	9	√				8
14	4	M	4	38	4		√			5
15	3	M	4	30	4		√			13
16	2	F	4	32	4	√				13
17	4	M	4	21	4		√			12
18	2	M	4	13	4				√	-
19	4	M	4	38	4	√				12
20	4	M	4	38	4				√	4
21	2	F	3	32	4	√				12
22	3	M	4	21	4	√				12
23	-	M	4	21	4		√			12
24	2	M	5	36	4	√				13
25	3	F	4	4	4	√				12
26	-	M	4	32	4		√			12
27	2	F	3	32	4			√		12
28	2	F	3	5	17	√				12
29	3	F	4	22	4	√				13
30	2	F	4	5	1		√			12
31	1	F	4	5	14		√			-
32	4	M	4	5	9			√		12
33	4	M	4	21	4	√				12
34	5	M	4	5	4	√				8
35	3	M	4	5	4	√				12
36	2	F	-	5	4		√			12
37	4	M	4	5	15		√			12
38	3	M	3	20	18	√				12
39	2	M	4	52	9	√				14
40	1	M	4	52	8	√				12
41	2	M	4	20	18	√				12
42	1	F	4	5	5		√			6
43	2	F	4	5	5			√		-
44	1	M	4	10	20		√			12

II.	3.					4.			5.	6.
NO.	1.	2.	3.	4.	5.	a.	b.	c.		
SD										
1	H	J	N	E	J	B	F	-	C	B
2	H	J	N	F	A	B	-	-	C	A
3	H	J	D	O	B	B	-	-	D	A
4	I	O	J	E	G	G	-	-	C	A
5	A	H	O	G	J	G	-	-	D	A
6	H	J	N	-	-	D	-	-	C	A
7	N	J	H	C	Q	-	-	-	B	B
8	J	A	N	O	P	F	-	-	D	A
9	L	J	Q	O	A	F	-	-	D	A
10	A	B	D	H	O	G	-	-	D	B
11	H	A	J	O	N	F	A	-	C	A
12	H	J	D	E	M	A	-	-	D	A
13	H	J	O	N	M	G	D	-	D	A
14	R	P	F	I	O	R	-	-	D	B
15	H	T	P	N	E	B	H	-	C	A
16	H	J	N	O	F	J	-	-	C	B
17	H	J	G	F	N	C	K	-	C	A
18	G	O	P	H	C	F	L	H	D	A
19	K	F	N	O	P	D	-	-	D	A
20	H	J	N	O	P	B	-	-	C	A
21	H	J	B	C	E	F	-	-	D	A
22	J	N	G	O	H	E	D	-	D	A
23	H	J	O	N	G	F	B	A	D	A
24	H	N	G	Q	D	B	G	-	D	B
25	H	J	N	O	G	B	-	-	D	A
26	H	J	Q	G	M	G	-	-	D	A
27	O	P	A	E	G	G	-	-	C	B
28	G	A	H	P	J	E	-	-	D	A
29	J	H	N	G	C	E	-	-	C	A
30	H	A	J	F	L	G	-	-	B	A
31	H	J	A	G	F	E	-	-	C	B
32	H	J	N	G	P	A	F	-	C	C
33	H	G	J	N	A	G	B	-	D	A
34	F	H	J	N	G	D	-	-	D	A
35	H	J	A	O	P	B	-	-	C	A
36	H	N	J	A	B	F	D	-	C	A
37	J	N	H	F	G	B	H	-	B	A
38	H	J	N	O	F	B	A	F	D	A
39	H	H	J	E	F	D	-	-	D	A
40	H	J	G	F	N	E	I	-	C	A
41	J	N	S	M	L	C	D	-	D	B
42	H	G	Q	N	L	D	-	-	C	A
43	H	J	M	O	G	B	E	-	B	A
44	I	B	P	A	L	G			C	C

III.	7.			8 A.				8 B.			
NO.	a.	b.	c.	a.	b.	c.	No	a.	b.	c.	d.
SD											
1	H	N	U			√		9			
2	H	J	N		√			9	2		
3	H	J	S		√			10			
4	-	-	-		√			4	17	1	
5	G	H	B	√				9	4	4	
6	G	-	-	√				18	18	4	
7	-	-	-	√				13	12		
8	-	-	-			√		—			
9	P	K	H	√				9	11	14	
10	L	B	A	√				9	14		
11	H	L / M	J	√				13	4	2	1
12	H	D	L	√				11	8	15	
13	H	J	R	√				2	10	4	4
14	-	-	-				√	—			
15	P	A	H				√	—			
16	J	N	F			√		4	10	1	9
17	H	J	M / Q		√			6	7		
18	G	Q	C				√	—			
19	P	-	-			√		—			
20	R	J	H				√	—			
21	H	J	S			√		9	4	14	7
22	H	J	G				√	—			
23	H	S	P				√	—			
24	J	N	H	√				15	10	11	13
25	-	-	-			√		10	—		
26	M	-	-	√				4	8	3	18
27	D	N	-		√			4	9	4	—
28	H	A	M	√				18	14	5	5
29	J	P	R		√			3			
30	A	H	G	√				9			
31	E	L	-		√			9			
32	-	-	-				√	—			
33	H	G	N				√	—			
34	R	G	-			√		4	9	15	
35	H	J	R		√			4	4	2	5
36	H	J	A		√			5	4		
37	J	H	-			√		—			
38	J	H	N			√		4	22	20	
39	E	G	H				√	—			
40	N	E	L / M		√			4	9	2	4
41	F	O	-				√	—			
42	Q	F / G	-	√				10	10	10	5
43	H	M	O		√			5	—		
44	L	H	I	√				9	13		

IV.	9.			10.		
NO.	a.	b.	c.	a.	b.	c.
SD						
1	15	7	13	—	—	—
2	65	15	66	—	—	—
3	70	71	12	15	—	—
4	27	4	20	15	—	—
5	27	15	2	12	—	—
6	2	2	2	15	—	—
7	22	2	142	97	—	—
8	—	—	—	—	—	—
9	10	24	—	—	—	—
10	70	6	66	—	—	—
11	2	40	73	65	—	—
12	5	2	22	5	—	—
13	2	4	2	—	—	—
14	—	—	—	—	—	—
15	12	66	22	2	—	—
16	2	2	2	23	—	—
17	22	2	—	22	—	—
18	—	—	—	—	—	—
19	—	—	—	—	—	—
20	66	10	12	66	—	—
21	67	75	66	75	—	—
22	10	2	76	73	—	—
23	13	12	66	66	—	—
24	66	12	40	66	—	—
25	2	2	—	—	—	—
26	2	2	2	—	—	—
27	2	11	18	29	—	—
28	17	143	—	—	—	—
29	2	9	—	—	—	—
30	4	104	2	—	—	—
31	2	31	2	—	—	—
32	—	—	—	—	—	—
33	—	—	—	—	—	—
34	4	13	41	2	2	2
35	4	2	2	2	—	—
36	14	21	2	14	66	2
37	—	—	—	—	—	—
38	12	13	22	—	—	—
39	14	22	73	21	—	—
40	2	2	2	66	—	—
41	15	15	15	144	—	—
42	—	—	—	73	15	66
43	66	145	12	145	—	—
44	66	10	—	—	—	—

APPENDIX F

Data Coding for Section II. Question 4. Primary reason(s) for getting an education.

A. Job development/training: [Responses a. and b.]
B. Development/actualization of self:
personal qualities & skills: [Responses c., e., g., h., j., k., l., n., q.]
C. Self within society: [Responses d., f., i., o., s.]
D. Other: [Responses m., p., r.]
E. No Response

APPENDIX G

Data Coding for III. Question 8B. Reasons given by laypersons who support art as a required subject in the K - 12 curriculum.

A. Cultural and community awareness
   [Responses 4, 21, and 22]
B. Expression and self-expression:
   [Responses 2 and 9]
C. Unconventional, holistic, non-liner, imaginative thinking:
   [Responses 10, 13, 15, 18, and 19]
D. Transfer and cognitive outcomes:
   [Response 1 and Responses 8 and 11]
E. Art for personal wholeness:
   1. Personal self-realization:
      [Responses 20, 14, 16]
   2. Personal satisfaction
      [Responses 6 and 7]
   3. Personal skills
      [Response 3]
F. Visual awareness • Art appreciation • Aesthetics:
   [Response 5 and 12]
G. Miscellaneous:
   [Response 17]

APPENDIX H

DATA CODING FOR SECTION IV

As was the case for data in Appendix E, this data coded is included here only for future research by interested parties.

For Questions 9. Favorite objects and/or experiences and 10. Particular interests in art.

Group A: Museums, galleries, specific art works, periods, and/or artists:

[Responses 2]

Museum collections: [Metropolitan, St. Sophia, National Gallery, Sistine Chapel, Smithsonian, the Louvre, Musée d'Orsay; British Museum; Hirschorn; High; MOMA; Corcoran; Philadelphia; Guggenheim; Holocaust Museum; local galleries]

"Mona Lisa"; "David"; "Pieta"

Impressionism; Greek; Egyptian; Byzantine; Futurism, Modernism.

Monet	Sergeant	Van Gogh	Dali
Seurat	Faith Ringgold	Renoir	Rubens
Chagall	Mondrian	Picasso	O'Keefe
Michelangelo	Degas	Rembrandt	Ansel Adams
Rodin	da Vinci	Matisse	Botero
Lichenstein	Hicks	Rothko	Hals
Holbein	Remington	Homer	Francis Bacon
Klimt	Toulouse-Lautrec	[Response 18]	African masks/art

Group B: Media and media categories:

[Responses 12, 3, 28, 33, 6, 7, 8, 9, 5, 13, 21, 15, 45, 25, 26, 19, 41, 35, 37, 38, 42, 43, 44, 65, 23, 112, 111, 91, 95, 97, 103, 150, 32, 34, 101, 109, 100, 106, 107, 141]

Drawing	Native American pottery and crafts	
Pottery	Calligraphy	Paintings
Tea ceremonies	Wood working	Computer art
Appalachian pottery	Watercolor	Antiques
Crafts/folk art	Stenciling	Cooking
Sewing/quilting	Jewelry	Flower arranging
Weaving	Interior design	Paper art: Origami
Gardens	Religious art	Books
Fine china	Ceramics	
Prints/etchings	Children's art	
Sculpture	Pen & Ink	
Graphic art	Fiber arts/Needlework	
Photography	Portraits	
Pastels	Stained glass	
Glass	Oil painting	

Group C: Specific sites/types of outdoor art:

[Responses 11, 1, 17, 120, 22, 93, 94 140]

- Public art: Mt. Rushmore; Lincoln Memorial; Statue of Liberty; Arc de Triomphe (11, 94, 93)
- Archaeology: Stonehenge; Pyramids; Great Wall of China (1)
- Cities of Florence; San Diego; Rome (17)
- Bridges; old buildings (22)
- Architecture: Gaudi; Frank Lloyd Wright; Gothic cathedrals; Palaces of St. Petersburg; Antebellum Southern homes; Cologne Cathedral

Group D: Performing/Written arts:

[Responses 66, 29, 30, 24, 14, 102, 27, 16, 10, 145, 67, 90, 98, 75, 21, 71, 20]

Music (66)	Music - jazz (29)	Music - street (30)
Music - choral (24)	Music- classical (14)	Composing (102)
Theater (10, 40, 67)	Broadway musicals (90)	
Creative writing (98)	Screenwriting (75)	
Literature (73, 39)	Mythology (76)	Poetry (145)
Opera (21)	Mime (71)	Performance art (70)
Films ("Bonnie & Clyde")/Videos (27)		Dance (16)

E: Other:

[Responses 4, 74, 31, 40, 46, 72, 73, 39, 76, 105, 142, 143, 144, 155, 151]

Art classes in K-12 (4, 74)	Erotic, exotic art (144)
Art history (40, 46, 72)	Sunken ships (142)
Collecting art (105)	Tatoos (143)
Grafitti (155)	Cars (151)

Listening to artists talk about the creative process; watching artists work (131)

F: Miscellaneous:

[Responses 70, 68, 81, 82, 104]

Walking (70)
Travel (68)
Martial arts (81)
Everything we do; Daily life (82)
Open spaces/ Nature/Wildlife/the ocean (104)

VITA

Lucienne Bond Simon is a veteran art teacher of over twenty years. She was the first visual arts teacher at the New Orleans Center for Creative Arts and has continued her teaching in numerous public, community, and parochial settings. Of the several documents she has published advocating the inclusion of the arts in the curriculum, Dear Governor Foster ©1996 received national acclaim and was a featured selection in the Geraldine Dodge Foundation's Passion for Teaching (1999) and on the Kennedy Center's 1998 Arts Edge website.

Lucienne Bond Simon has made numerous presentations throughout the country about arts advocacy, community activism, the role of the arts in cognitive development, and various art media, primarily calligraphy and paper artforms. She organized an exhibit during the last month of the year 1999--"All in a Family"--to celebrate and honor the arts within her own family's lineage for the past 100 years.

Her calligraphy is represented in dozens of private and corporate collections throughout the country.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Lucienne Bond Simon

Major Field: Curriculum and Instruction

Title of Dissertation: The Voice of the People: Reasons Laypersons Support K-12 Art Education

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

February 10, 2000